

MILLION  
DOLLAR  
LIBRARY

VOLUME VI

CURRENT & STANDARD HITS

NO REPEATS

FOR PROFESSIONAL USE



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KEY	TRIADS			SIXTHS		SEVENTHS				NINTHS	
	MAJOR	MINOR	AUGMENTED	MAJOR	MINOR	DOMINANT	MINOR	MAJOR	DIMINISHED	DOMINANT	DIMINISHED
C	C	Cm	C+	C6	Cm6	C7	Cm7	Cma7	Cdim	C9	C-9
C#	C#	C#m	C#+	C#6	C#m6	C#7	C#m7	C#ma7	C#dim	C#9	C#-9
D	D	Dm	D+	D6	Dm6	D7	Dm7	Dma7	Ddim	D9	D-9
D#	D#	D#m	D#+	D#6	D#m6	D#7	D#m7	D#ma7	D#dim	D#9	D#-9
E	E	Em	E+	E6	Em6	E7	Em7	Ema7	Edim	E9	E-9
F	F	Fm	F+	F6	Fm6	F7	Fm7	Fma7	Fdim	F9	F-9
F#	F#	F#m	F#+	F#6	F#m6	F#7	F#m7	F#ma7	F#dim	F#9	F#-9
G	G	Gm	G+	G6	Gm6	G7	Gm7	Gma7	Gdim	G9	G-9
G#	G#	G#m	G#+	G#6	G#m6	G#7	G#m7	G#ma7	G#dim	G#9	G#-9
A	A	Am	A+	A6	Am6	A7	Am7	Ama7	Adim	A9	A-9
A#	A#	A#m	A#+	A#6	A#m6	A#7	A#m7	A#ma7	A#dim	A#9	A#-9
B	B	Bm	B+	B6	Bm6	B7	Bm7	Bma7	Bdim	B9	B-9
B#	B#	B#m	B#+	B#6	B#m6	B#7	B#m7	B#ma7	B#dim	B#9	B#-9
Cb	Cb	Cbm	Cb+	Cb6	Cbm6	Cb7	Cbm7	Cbma7	Cbdim	Cb9	Cb-9



## 1.

WFO - 2 - 1000

# SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE

## VERSE

*ad lib.*

We were ver-y hap-py,— well at least I thought we were.

Can't some-bod-y tell me what's got in-to her?— A house, a home, a fam-i-ly,— and a

man that loves her so; Who'd be-lieve she'd leave us to join the bur-lesque show. Oh.

## CHORUS

Say has an-y-bod-y seen my Sweet Gyp-sy  
I go when my Jo's been danc-in' here in  
Rose, one night the lights go dim and the crowd goes

Rose? Here's a pic-ture when she was my  
leans, In this smoke-filled honk-y tonk-y  
home, That's the day you wake up and you

called Sweet Ma-ry of Jo. Now she's got if rings on her fin-  
find the land all a lone. So let's say Oh, she comes a-strut-  
good-bye to Gyp-


gers and bells on her toes.—  
tin' in her birth-day clothes.—  
sy. hel-lo Ma-ry Jo.—











Say has an - y - bod - y seen my Sweet Gyp - sy Rose




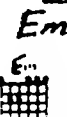


1. Oh Oh. ba - by.







ba - by, won't you come home? Say.



N.C.






we all miss ya. And ev-'ry night we kiss your pic - ture.

So take those rings off your fin -

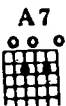
gers and bells off your toes. Say has an - y -

I said you got - ta mean my Gyp - sy Rose.

## BAD, BAD LEROY BROWN

Moderate boogie-rock tempo



1. Well, the South - side of Chi - ca - go is the bad - dest part of town.  
 2. (Now Le - ) roy he a gam - bler and he like his fan - cy clothes.  
 3. (Well, Fri - ) day 'bout a week a-go, Le - roy shoot - in' dice.



And if you go down there you bet - ter just be - ware of a  
 And he like to wave his dia-mond rings in front of  
 And at the edge of the bar sat a girl name of Do-ris And



man name of Le - roy Brown... you see he  
 ev - 'ry - bod - y's nose... he got a  
 oh, that girl looked nice... Well, he cast his eyes up - on - her.



stands 'bout six-foot - four... All the down - town la - dies call him  
 EL - do - re do. too... He got a thir - ty-two gun in his  
 Trou - ble soon be - gan, - And Le - roy Brown he learned a



C D7 G

"tree-top lov - er," all the men just call him, "Sir." } And he's bad,  
 pock - et for fun, he got a ra - zor in his shoe. }  
 les - son 'bout mess - in' with the wife of a jeal - ous man. }

Chorus:

G A7

bad Le - roy Brown, the bad - dest man in the

B7 C

whole damned town; bad - der than old King Kong and

D C

mean - er than a junk-yard dog. 2. Now Le - Well, the two -  
 3. Well, Fri -

G A7

men took to fight - in', and when they pulled them from the floor -

B7 C D7 G

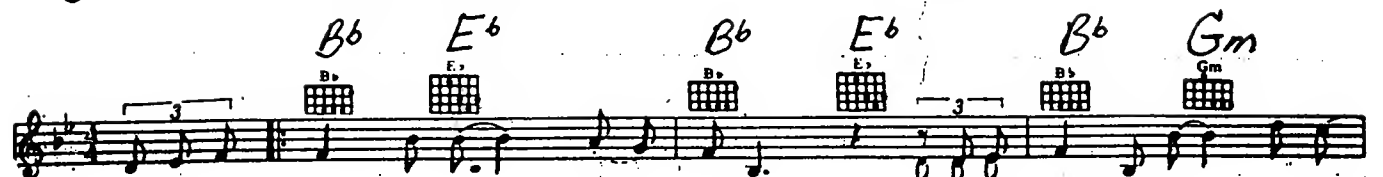
Le-roy looked like a jig - saw puz - zle with a cou - ple of piec - es gone. And he's bad,

Coda G B7 C D C G


Yes, you were bad - der than old King Kong, and mean - er than a junk-yard dog.

6.

# JULIE, DO YA LOVE ME?



Be-ing a - lone at night makes me sad girl, yeah it brings me down al- right  
 so much fun to geth-er and I was sure that you were mine.



Toss - in', and turn - in' and freez - in' and burn - in' and  
 But leav - in' you ba - by is driv - in' me cra - zy it's

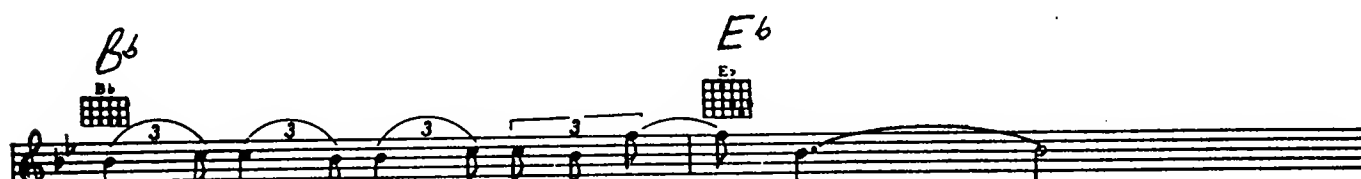


cry - in' all through the night. Yeah  
 got me won - d'ring all the time. Yeah


Jul - ie, Jul - ie, JUL - IE, DO YA LOVE



ME? Jul - ie, Jul - ie, Jul - ie, do you care?



Jul - ie, Jul - ie are you think - ing of me?



Jul - ie, Jul - ie will you still be there? We had

7.

Chords:  $E^b$ ,  $B^b$ ,  $E^b$ ,  $B^b$ ,  $E^b$

Lyrics: Hon - ey you cried the day I left you ev - en

Chords:  $B^b$ ,  $Gm^7$ ,  $Cm^7$ ,  $F^9$

Lyrics: though we knew I could - n't stay. But

Chords:  $B^b$ ,  $B^b7$ ,  $E^b$ ,  $A^b9$

Lyrics: ba - by re - mem - ber I'll be back Sep - tem - ber but

Chords:  $B^b$ ,  $Cm^7$ ,  $B^b$ ,  $F7$ ,  $E^b6$

Lyrics: till then I'll write you ev - 'ry day. Yeah

⊕ CODA

Chords:  $E^b$ ,  $B^b$

Lyrics: D. S. al Coda

8.

# TIE A YELLOW RIBBON ROUND THE OLE OAK TREE

Words and Music by  
IRWIN LEVINE and  
L. RUSSELL BROWN

Moderately bright

**Verse:**

1. I'm com-in' home, I've done my time, now I've  
 2. Bus driv-er please look for me, 'cause I

got to know what is and is-n't mine. If  
 could-n't bear to see what I might see. I'm

you re-ceived my let-ter tell-in' you I'd soon be free,  
 real-ly still in pris-on and my love she holds the key, a

then you'll know just what to do if you still want me,  
 sim-ple yel-low rib-bon's what I need to set me free, I

if wrote you still want me.  
 wrote and told her please }

**Chords:** F, Am, Gm, C7, Cm, D7, Gm, Bbm, Dm, G7, Bbm6, C7, Bbm6, C7



Chorus:

9.

Tie a yel - low rib - bon round the ole oak tree, — it's been  
 three long years, do ya still want me? — If  
 I don't see a rib - bon round the ole oak tree — I'll  
 stay on the bus, for - get a - bout us, put the blame on me, If  
 I don't see a yel - low rib - bon round the ole — oak

1.  
 tree.

2.  
 tree. —  
 Now the whole damn bus is cheer - ing and I  
*a tempo*

can't be - lieve I see a hun - dred yel - low rib - bons round the  
 ole — oak — tree. —

# 10. KILLING ME SOFTLY WITH HIS SONG

Moderately



1. I heard he sang a good song. I heard he had  
 2. I felt all flushed with fe-ver, em-bar-rased by  
 3. He sang as if he knew me, in all my dark-

— a style. And so I came to see him to  
 — the crowd, I felt he found my let-ters and  
 — des-pair. And then he looked right through me as

lis-ten for a while. And there he was  
 read each one out loud. I prayed that he  
 if I was-n't there. But he was there

— this young boy a stran-ger to my eyes  
 — would fin-ish but he just kept right on  
 — this stran-ger sing-ing clear and strong.

11.

Am F

Strum - ming my pain — with his fin - gers, —

G C

Sing - ing my life — with his words. —

Am D (F bass) G

Kill - ing me soft - ly with his — song, Kill - ing me soft - ly — with his —

F C

— song. Tell - ing my whole — life — with his —

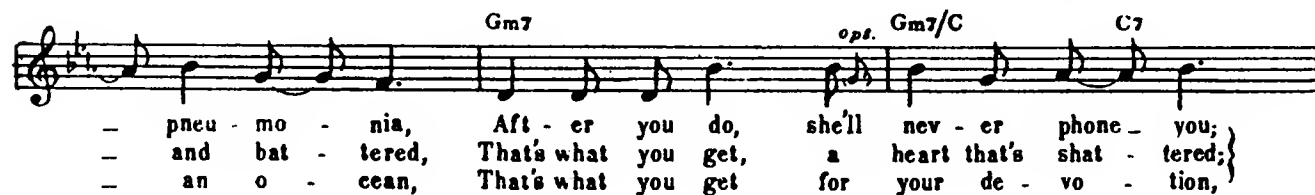
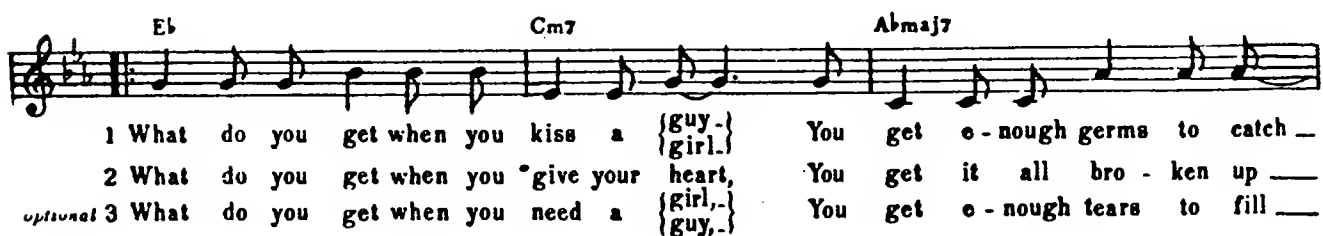
F Bb

— words, Kill - ing me soft - ly — with his song.

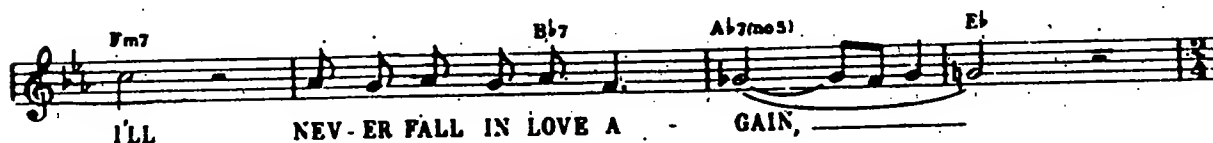
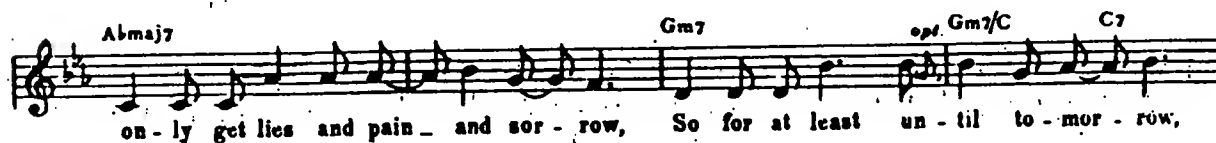
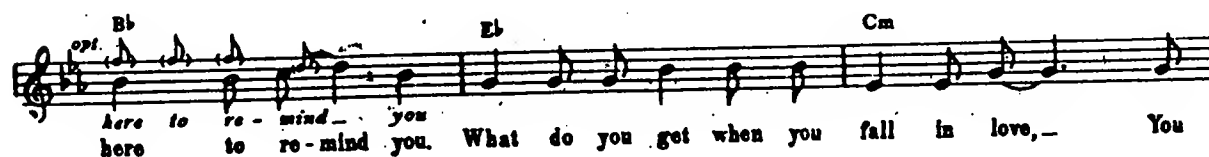
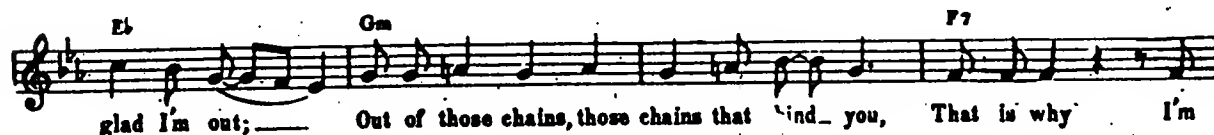
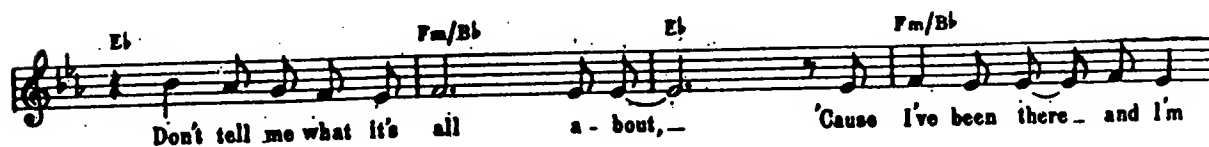
1. 2. 3.

A G A

# 12. I'LL NEVER FALL IN LOVE AGAIN







## SNOWBIRD

Be - neath this snow - y man - tle cold and clean \_\_\_\_\_ the  
I was young my heart was young then too \_\_\_\_\_ an - y

un - horn grass lies wait - ing for its coat to turn to green.  
thing that it would tell me that's the thing that I would do.

The SNOW - BIRD sings the song be al - ways sings  
But now I feel such emp - ti - ness with in

for and speaks to me of the flow - ers that will bloom a - gain in  
the thing I want the most in life is the thing that I can't

spring. \_\_\_\_\_ When win. \_\_\_\_\_ Spread your ti - ny

wings and fly a - way \_\_\_\_\_ and take the snow back with you where it

came from on that day. \_\_\_\_\_ The one I love for - ev - er is un -

**Dm** **G7**

true \_\_\_\_\_ and if I could you know that I would fly a - way with you \_\_\_\_\_

**C** **Em** **Dm**

\_\_\_\_\_ The breeze a - long the riv - er seems to say \_\_\_\_\_

**G7** **C**

\_\_\_\_\_ that he'll on - ly break my heart \_\_\_\_\_ a - gain should I de - cide to stay. \_\_\_\_\_

**Dm**

\_\_\_\_\_ So lit - tle SNOW - BIRD take me with you when you go \_\_\_\_\_ to that

**G7** **C** **To Coda** **D. S. al Coda**

land of gen - tle breez - es where the peace - ful wat - ers flow. \_\_\_\_\_

**CODA** **C** **G7** **F**

flow. \_\_\_\_\_ Yeah \_\_\_\_\_ If I could \_\_\_\_\_ you know \_\_\_\_\_ that I would fly \_\_\_\_\_

**Dm7** **C**

\_\_\_\_\_ a - way with you. \_\_\_\_\_

# SONG OF BANGLADESH

16.

Chorus

Bang - la - desh, Bang - la - desh, Bang - la - desh, Bang - la -

desh, When the sun \_\_\_\_\_ sinks in the west Die a mil - lion

nn - nk of the Bang - la - desh.

Verse:

The sto - ry \_\_\_\_\_ of Bang - la - desh is an an - cient one \_\_\_\_\_ a - gain made

fresh By blind men \_\_\_\_\_ who car - ry out com - mands \_\_\_\_\_ Which flow out of

sac - ri - fice \_\_\_\_\_ a peo - ple for a land.

laws up - on which na - tions stand \_\_\_\_\_ Which say to

Chorus

Bang - la - desh, Bang - la - desh, Bang - la - desh, Bang - la - desh, When the

sun \_\_\_\_\_ sinks in the west Die a mil - lion peo - ple \_\_\_\_\_ of the Bang - la -

Chords: Dm, A, F, C, Bb, F, Dm, A, Dm, C, A, Dm, Bb, Dm, A7, C, F, C, Bb, F, C



*To next strain*

*Fine*

desh. \_\_\_\_\_ desh. \_\_\_\_\_

*Verse:*

Once a - gain \_\_\_\_\_ we stand a - side \_\_\_\_\_ And watch the fam - i - lies cru - ci -

fied See a teen - age \_\_\_\_\_ moth - er's va - cant eyes As she

watch - es \_\_\_\_\_ her fee - ble ba - by try \_\_\_\_\_ To fight the mon - soon rains and the

chol - er - a flies. \_\_\_\_\_ And the stu - dents \_\_\_\_\_ at the u - ni -

ver - si - ty \_\_\_\_\_ A - sleep at night \_\_\_\_\_ quite peace - ful - ly The

sol - diers came \_\_\_\_\_ and shot them in their beds \_\_\_\_\_ And ter - ror

took the dorm, \_\_\_\_\_ a - wak - 'ning shrieks of dread \_\_\_\_\_ And si - lent

fro - zen forms \_\_\_\_\_ and pil - lows drenched in red. \_\_\_\_\_

*D.S. al Fine*

Bang - la -

18.

## DAY BY DAY

(From the Musical Production "GODSPELL")

Easy Waltz Feel,

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending pattern, while the left hand plays a simple bass line of eighth notes. The key signature has one flat (B-flat), and the time signature is 3/4.

Day by day. Day by day.

Chords: Fmaj7, Gm7/F, Fmaj7, Gm7/F

Oh, dear Lord. three things I pray

Chords: Bbmaj7, Am7, Gmaj7

to see thee more clear - ly, love thee more dear - ly,

Chords: Em, A, Em, A

Follow thee more near - ly, day by day.

Chords: Dm, G, Cmaj7

Light Rock Feeling

2. Cmaj7

Fmaj7

Gm7/F

day by day. \_\_\_\_\_

Day by day. \_\_\_\_\_

Fmaj7

Gm7/F

Bbmaj7

Am7

Day by day. \_\_\_\_\_

Oh, dear Lord, three

Cmaj7

(2nd time, repeat these 4 measures 4 times)

Em

A

things I pray \_\_\_\_\_

to see thee more clear - ly. \_\_\_\_\_

Fm

A

Dm

C

love thee more dear - ly. \_\_\_\_\_

fol - low thee more near - ly \_\_\_\_\_

1. Cmaj7

2. Cmaj7

Fmaj7

Day by day \_\_\_\_\_

Day by day \_\_\_\_\_

Cmaj7

Fmaj7

Amaj7

Day by day \_\_\_\_\_ by day by day \_\_\_\_\_ by day. \_\_\_\_\_

## GARDEN PARTY

**Verse**

1. I went to a gar-den part - y to rem-i - nisce with my old friends. — A

2.

3.

4.

chance to share old mem - o - ries — and play our songs a - gain. When I

got to the gar - den part - y they all knew my name. — But

no - one re - cog - nized — me. I did - n't look the same — But it's

**Chorus**

all right now. — I learned my les - son well. — You see, you

The musical score is written on five staves. Each staff begins with a guitar chord diagram (a grid with dots representing frets and strings) and a letter indicating the chord name. The chords are: C, F, C, F, C, G, Am, F, G7, C, F, C, Dm7, G7, C, F, G, C, F, G, C. The melody is written on a five-line staff with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the melody, with some words underlined. The word 'Chorus' is written above the fifth staff. The word 'A' is written above the first staff, and 'But' is written above the third and fourth staves. The word 'Chorus' is written above the fifth staff. The word 'A' is written above the first staff, and 'But' is written above the third and fourth staves.

21.

can't please ev-'ry- one so you got to please your- self.

2.3.4.

la la la la la la la la

CODA

To Verse 3  
To Verse 4  
D.S. al Coda

3.  
4. Some-one

2. People came for miles around. Everyone was there  
Yoko brought her walrus - There was magic in the air.  
And over in the corner - much to my surprise  
Mr. Hughes hid in Dylan's shoes wearing his disguise. (Chorus)
3. I played them all the old songs - I thought that's why they came  
No one heard the music - We didn't look the same.  
I said hello to 'Mary-I-ou' - She belongs to me  
When I sang a song about a Honky-Tonk, it was time to leave. (Chorus)
4. Someone opened up a closet door and out stepped Johnny B. Goode.  
Playing guitar like a ring an' a bell - And lookin' like he should.  
If you gotta play at garden parties, I wish you a lot a' luck;  
But if memories were all I sang - I'd rather drive a truck. (Chorus)

## CLAIR

Clair, \_\_\_\_\_ the mo - ment I met you I swear \_\_\_\_\_ I  
 felt as if some - thing some - where \_\_\_\_\_ had hap - pened to me, \_\_\_\_\_ which  
 I could - n't see. \_\_\_\_\_ And then \_\_\_\_\_ the mo - ment I met you a -  
 Clair \_\_\_\_\_ if ev - er a mo - ment so  
 gain \_\_\_\_\_ I know in my heart that we were friends, \_\_\_\_\_ It  
 rare \_\_\_\_\_ was cap - tured for all to com - pare, \_\_\_\_\_ That  
 had to be so, \_\_\_\_\_ it could - n't be no. \_\_\_\_\_ But try \_\_\_\_\_ as  
 mo - ment is you, \_\_\_\_\_ in all that you do. \_\_\_\_\_ But why, \_\_\_\_\_ in  
 hard as I might do, I don't know why \_\_\_\_\_ you get to me in a way I  
 spite of our age \_\_\_\_\_ dif - f'rence do I cry. \_\_\_\_\_ each time I leave you I feel  
 can't de - scribe, \_\_\_\_\_ Words mean so lit - tle when you look up and smile. I don't care  
 I could die. \_\_\_\_\_ Noth - ing means more to me than hear - ing you say, "I'm goin' to





what peo-ple say, to me you're more than a child, Oh Clair,  
 mar-ry you, will you mar-ry me, Un-cle Ray? Oh Clair,





Clair, Clair, I've told you be-fore, don't you








dare, get back in-to bed, can't you see that it's late, no you can't









have a drink, Oh, all right then but wait just a bit while






I in an ef-fort to ba-by sit, cap-ture my breath, what there is

left of it. You can be mur-der at this hour of the day, but in the






morn-ing the sun will seem a life-time a-way. Oh, Clair,



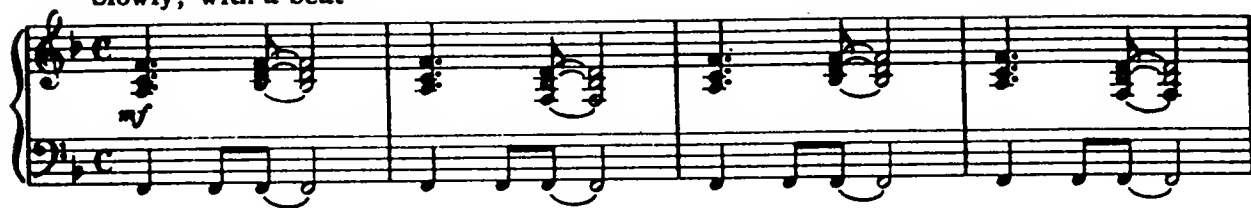


Clair. (optional) (Spoken) Oh Clair

## DELTA DAWN

Slowly, with a beat



## Chorus

Del - ta Dawn, what's that flow-er you have on? Could it be a fad-ed rose from days gone

by?

And did I hear you say he was a meet-in' you here to-day to

take you to his man-sion in the sky.

1. She's sky.

by?

And did I hear you say he was a meet-in' you here to-day to

take you to his man-sion in the sky.

1. She's sky.

take you to his man-sion in the sky.

1. She's sky.



## Verse

25.

for - ty - one and her dad-dy still calls her ba - by.  
young - er days they called her Del - ta Dawn,

All the folks a-round Browns-ville say she's cra - zy.  
Pret-ti-est wom - an you ev-er laid eyes on. 'Cause she Then a

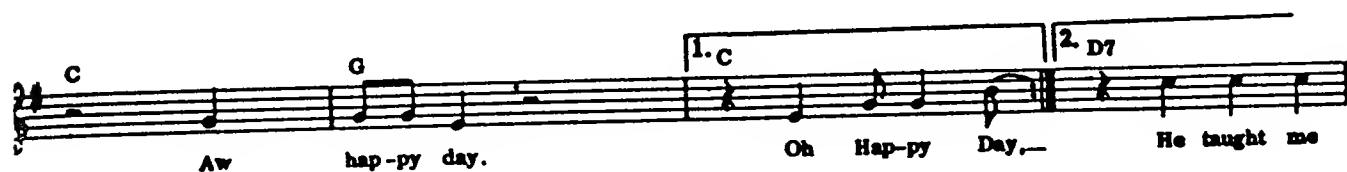
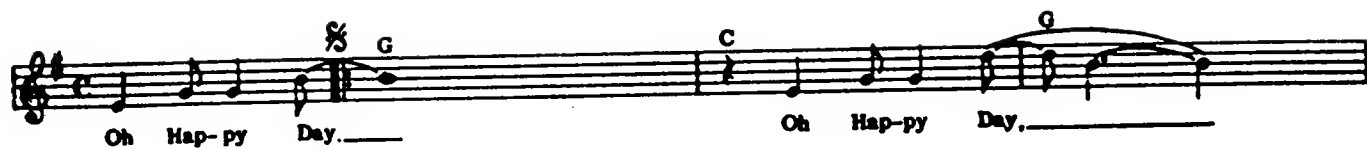
walks down - town with a suit - case in her hand,  
man of low de - gree stood by her side. And

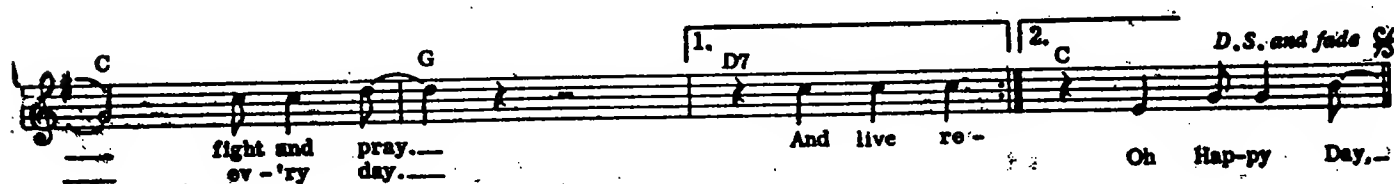
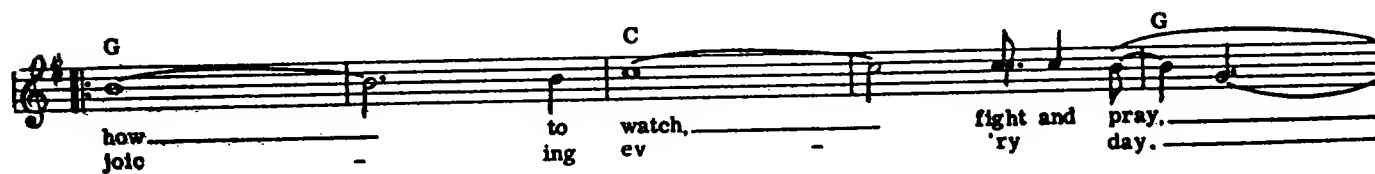
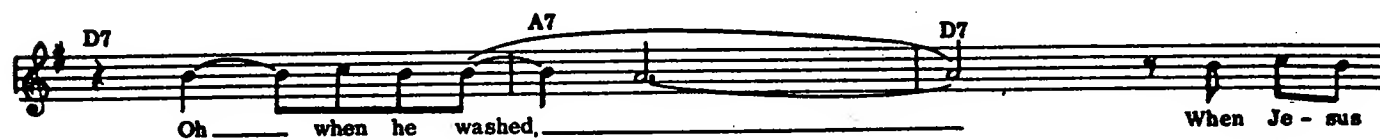
Look - in' for a mys-ter-i-ous dark-haired man.  
prom-ised her he'd take her for his

2. In her bride.

*D.S. al Fine*

## OH HAPPY DAY





# Daughter Of Darkness

Wom-an, \_\_\_\_\_ I can re-mem-ber a wom-an, \_\_\_\_\_  
 Hea-ven, \_\_\_\_\_ we had our own kind of hea-ven.

Warm were her kiss-es and ten-der was she, \_\_\_\_\_ ly-ing there in my  
 Shar-ing to-geth-er the mag-ic of love \_\_\_\_\_ in a world of

arms. \_\_\_\_\_ Why, \_\_\_\_\_ why did you de-  
 own. \_\_\_\_\_ Then, \_\_\_\_\_ Oh so sud-den-ly

-ceive me \_\_\_\_\_ What dev-il in-side made you go \_\_\_\_\_  
 you were no. \_\_\_\_\_ love-I. de-pend-ed up-on \_\_\_\_\_

\_\_\_\_\_ when I need-ed you most \_\_\_\_\_ of all. } Oh  
 dis-ap-peared when you went \_\_\_\_\_ a-way. }

(Chorus)

Daugh-ter of dark-ness \_\_\_\_\_ stay out of my \_\_\_\_\_ life,  
 my life. \_\_\_\_\_ You took my heart, \_\_\_\_\_ you broke it a-part, \_\_\_\_\_ you

Daugh-ter of dark-ness. \_\_\_\_\_ Daugh-ter of dark-ness, \_\_\_\_\_

leave me a-lone-for ev-er. \_\_\_\_\_ Daugh-ter of dark-ness, gone is the love—that

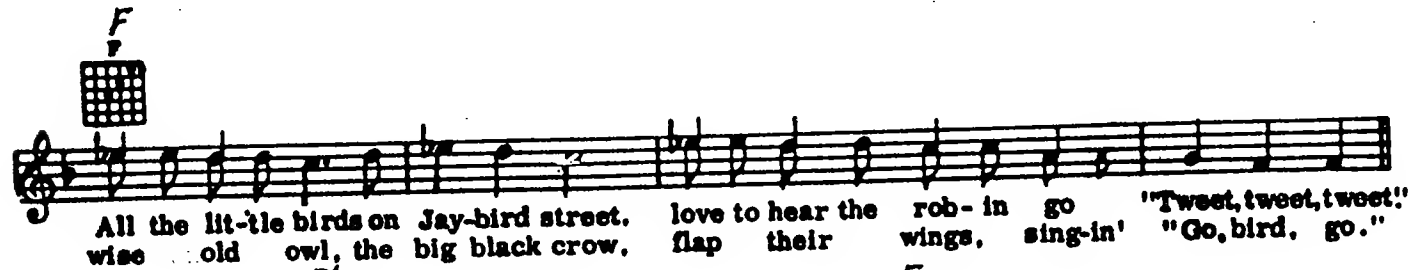
we shared to-geth-er. \_\_\_\_\_

1 \_\_\_\_\_ 2 (And for repeat to Chorus) D.S.

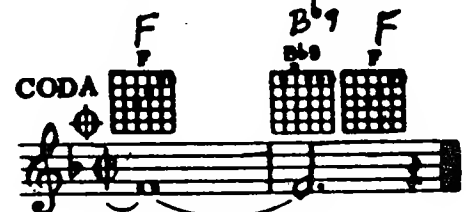
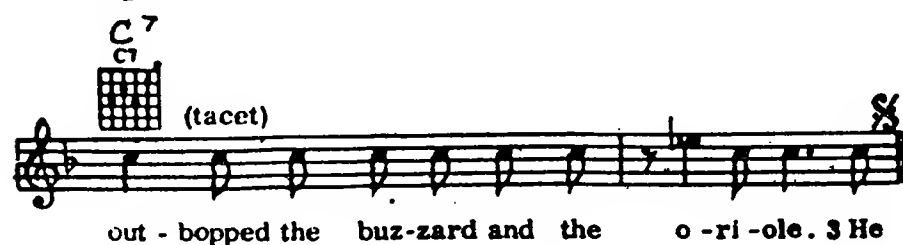
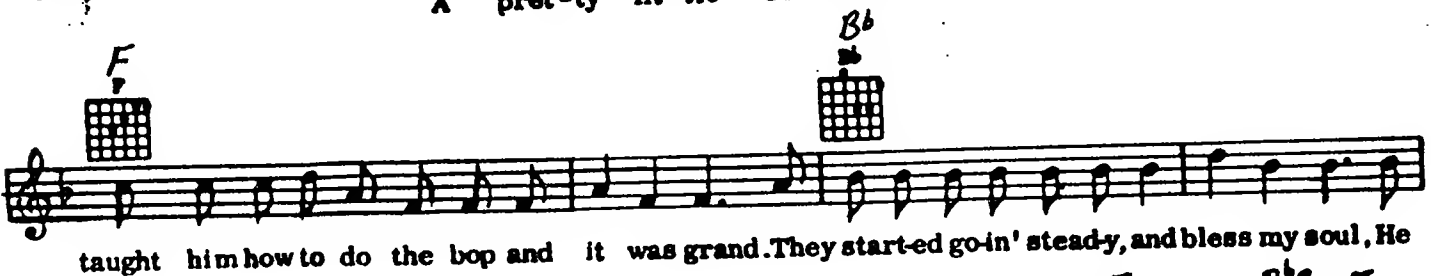
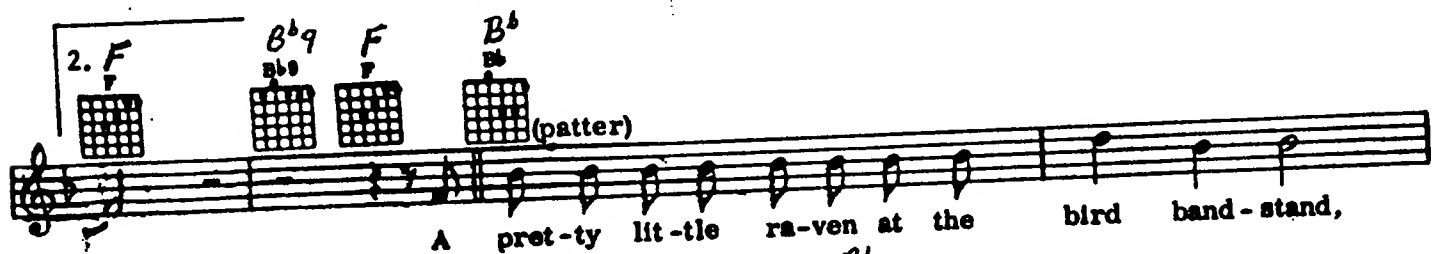
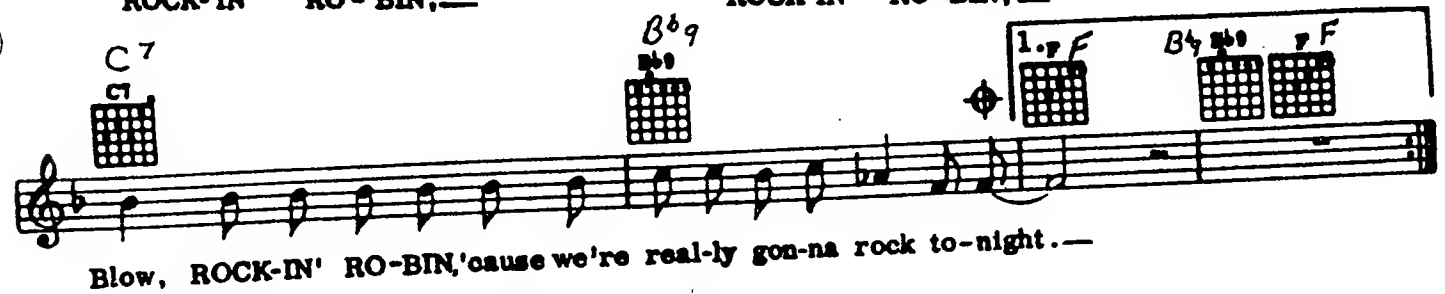
# ROCKIN' ROBIN

29.

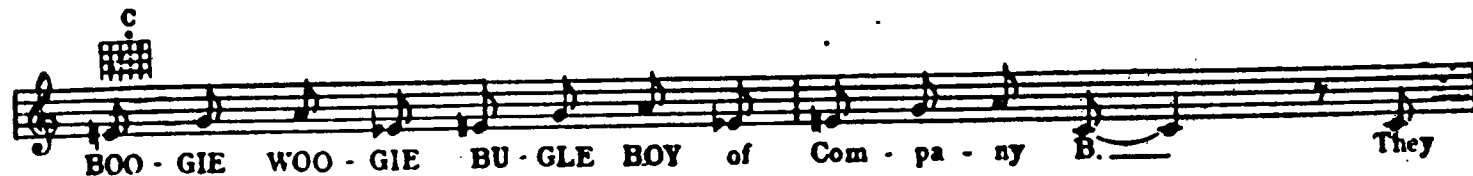
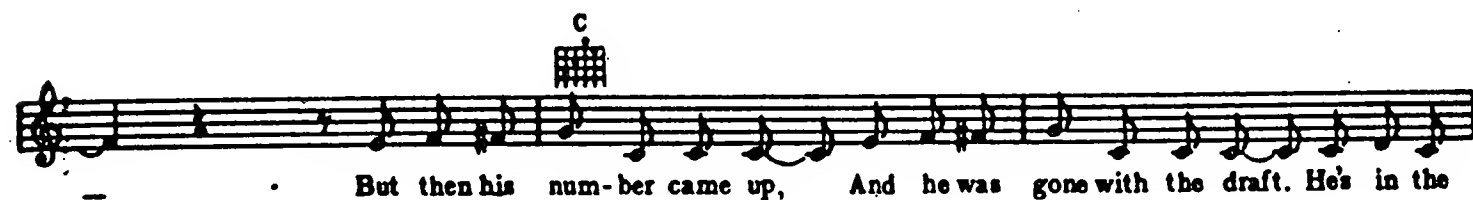
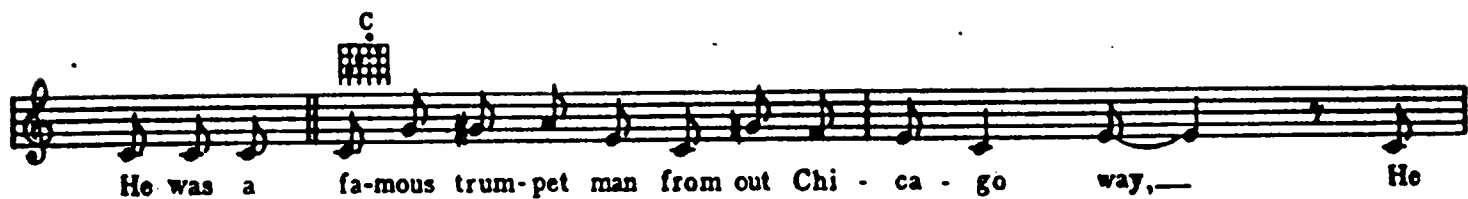
## VERSE



## CHORUS



# 30. Boogie Woogie Bugle Boy



31.

C7 F

could-nt jam.— The cap-tain seemed to un-der-stand— Be-cause the  
ear-ly bright. They clap their hands and stamp their feet— Be-cause they

C G7

next day the "cap" went out and draft-ed a band, And now the comp-'ny jumps when he plays re-veil-le, He's the  
know how he plays when some-one gives him a beat, He real-ly breaks it up

C

BOO-GIE WOO-GIE BU-GLE BOY of Com-pa-ny B— A toot! A toot!

toot did-dle ah-da toot. He blows it eight to the bar— in "boo-gie" rhy-thm. He

F C

can't blow a note un-less a bass and gui-tar— is play-in' with 'im.

G7 F7

He makes the comp-'ny jump when he plays re-veil-le, He's the

C

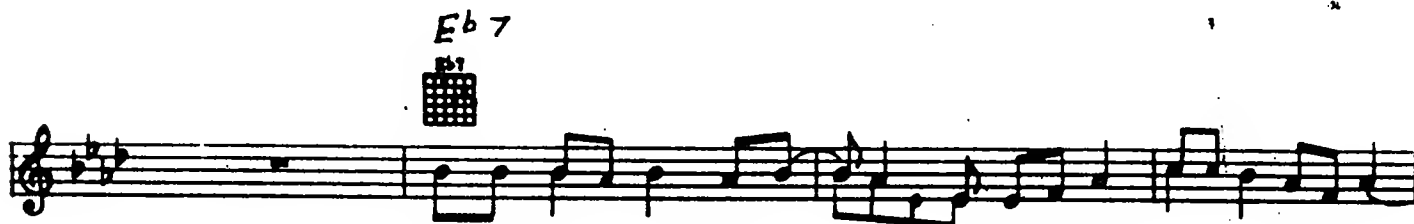
BOO-GIE WOO-GIE BU-GLE BOY of Com-pa-ny B— He Com-pa-ny B—

1. 2.

## I BELIEVE IN MUSIC



1. Well I could just sit a-round mak - in' mu - sic all day long.
2. Mu - sic is love, love is mu - sic if you know what I mean.
3. Mu - sic is the u - ni-ver - sal lan-guage and love is the key.



Long as I'm mak - in' mu - sic I know I can't do no-bod-y wrong.  
 Peo - ple who be-lieve in mu - sic are the hap-pi-est peo-ple I ev-er seen.  
 To broth-er-hood and peace and un - der - stan-ding to liv - in' in har-mo-ny.



And who knows, may - be some-day I'll come up with a song.  
 So clap your hands stomp your feet shake your tam-hour-ine.  
 So take your bro - ther by the hand and sing a-long with me.



That makes peo-ple wan-na stop their fus - sin' and fight-in' just long enough to sing a-long.  
 Lift your voic - es to the sky. God loves you when you sing.  
 And find out what it real ly means to be young and rich and free.



*A<sup>b</sup>* *A<sup>b</sup>* *B<sup>b</sup>m*

1. *Ev-ry-bod-y sing I be-lieve in mus-ic.*

*D<sup>b</sup>* *E<sup>b</sup>* *A<sup>b</sup>*

*I be-lieve in love.*

*A<sup>b</sup>* *B<sup>b</sup>m* *D<sup>b</sup>* *E<sup>b</sup>*

*I I be-lieve in mus-ic. I be-lieve in*

*A<sup>b</sup>* *A<sup>b</sup>* *B<sup>b</sup>m*

*love. Sing it to me chil-dren. I I be-lieve in mus-ic.*

*D<sup>b</sup>* *E* *A<sup>b</sup>*

*Lord knows that I I be-lieve in love.*

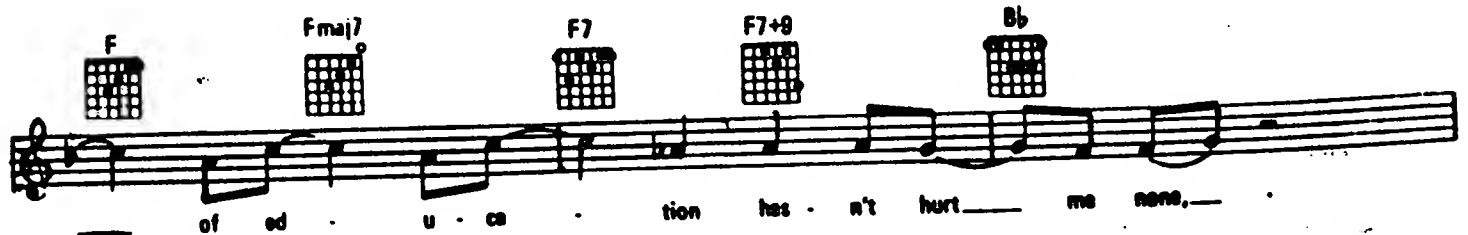
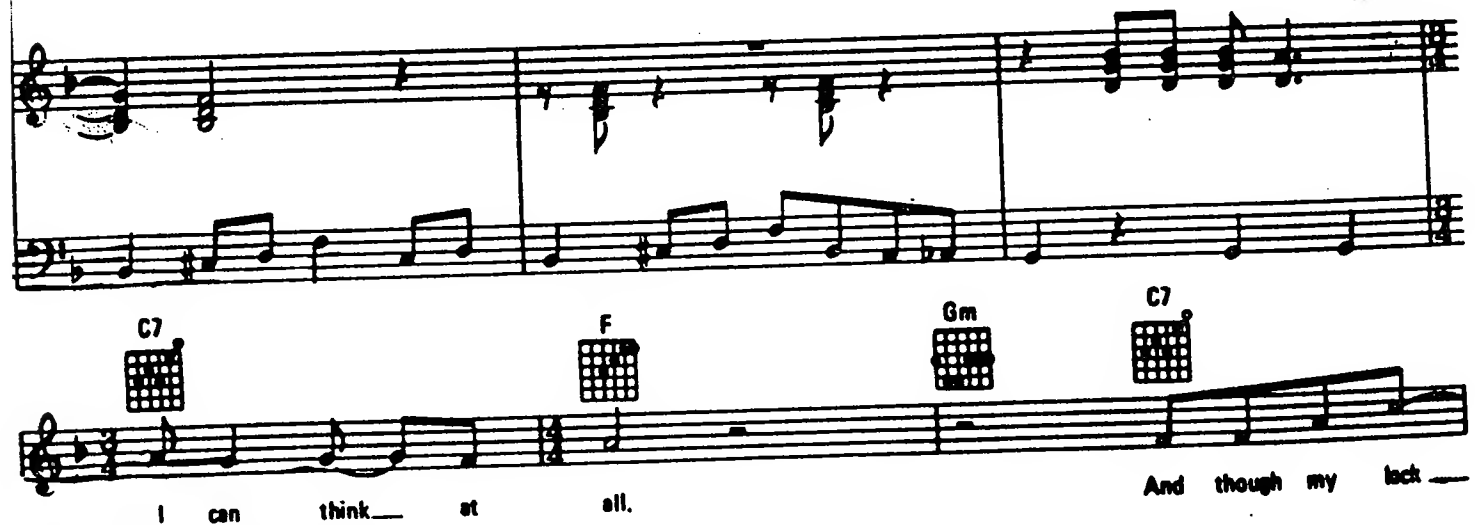
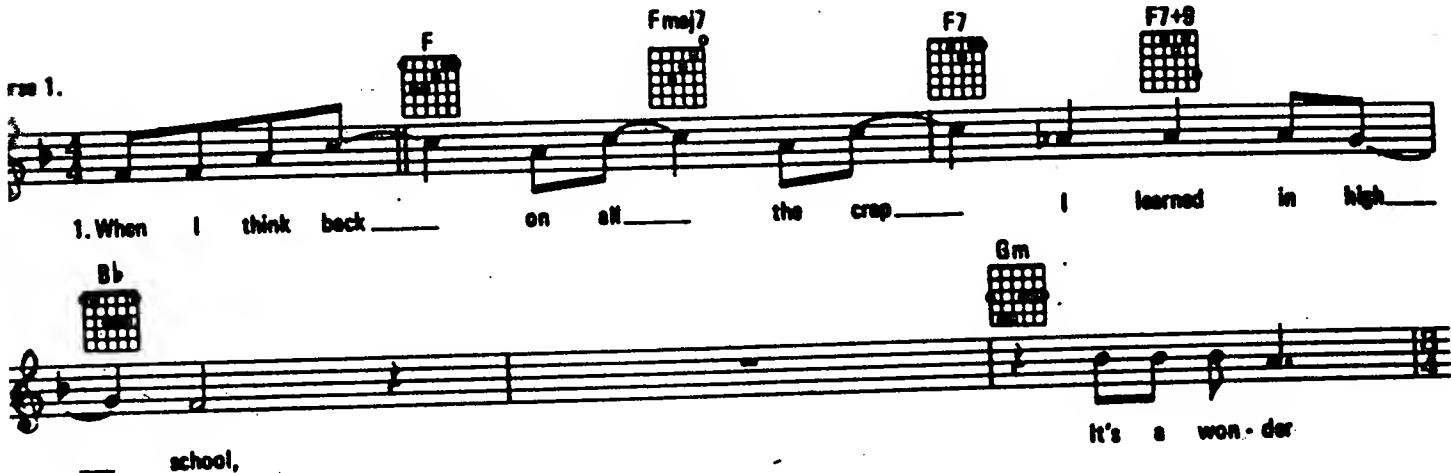
*D.S. 3rd. ending and fade*

# Kodachrome\*

With a moving beat



me 1.



Gm

C7

I can read the writ - ing on the wall...

Chorus: Gb

D7

G7

Ko - da - chrome,

They give us those nice

bright col - ors, They give us the greens

of sum -

mers, Makes you think all

the world's a sun - ny

day.

Oh

yeah,

I got a Ni

kon

cam - ra,

I love to take a pho

to - graph,

So mom - ma, don't take

my

Ko - da - chrome

a way.

36.

*To next strain*  
 Dm Gm C No chord *Fine*

2. If you took all —

Verse 2.

F Fmaj7 C7 F7+9 Bb

the girls — I knew when I was sin — gle

Gm C7

And brought them all to — geth — er for — one

F Gm C7 F Fmaj7

night, I know they'd nev — er match — my

F7 F7+9 Bb

sweet im — ag — i — na — tion, —

Gm C7 F F7 D.S. al Fine 3/8

And ev — 'ry — thing looks worse in black and white. Ko — da —

# HOW CAN YOU MEND A BROKEN HEART

37

E

I can think of young-er days when liv-ing for my life was And  
I can still feel the breeze that rus-tles through the trees

F#m7 F#m9 E G#7 D#m7 G#7

ev-'ry-thing a man- could want to do, I could nev-er see to -  
mist-y mem-o-ries- of days gone by; We could nev-er see to -

C#m F#7 B F#m7 B7 B

mor-row, But I was nev-er told a-bout the sor-row. And  
mor-row, But no one said a word a-bout the sor-row.

EmaJ7 F#m

How Can You Mend A Bro-ken Heart, How can you stop the rain from fall-ing down?

A B A B F#m7 B6 B7 E

How can you stop the sun from shin-ing, What makes the world go 'round?

EmaJ7 F#m

How can you mend this bro-ken man? How can a los-er ev-er

A B A B F#m7 B6 B7

wip? Please help me mend my bro-ken heart, And let me live a-

1. E A E 2. E EmaJ7

gain. gain.

## rainy days and mondays



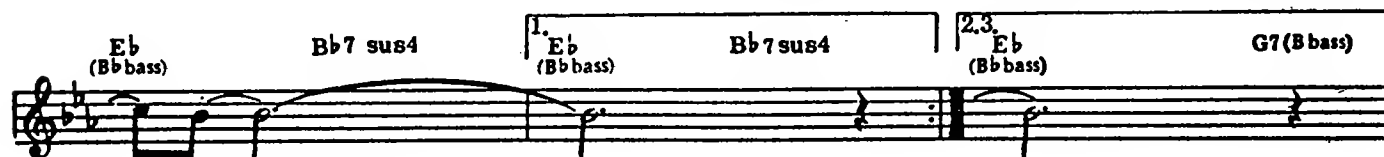
1. Talk-in' to my-self\_\_ and feel - in' old,
2. What I've got they used\_\_ to call the blues,
3. What I feel has come\_\_ and gone be - fore,



some-times I'd like to quit,\_\_ no - thing ev - er seems to fit,\_\_ Hang-in' a-round,\_\_  
 noth-in' is real-ly wrong,\_\_ feel-in' like I don't be-long,\_\_ Walk-in' a-round,\_\_  
 no need to talk it out,\_\_ we know what it's all a- bout,\_\_ Hang-in' a-round,\_\_



no-thing to do but frown;\_\_ RAIN - Y DAYS AND MON-DAYS al - ways get me \_\_  
 somekind of lone - ly clown;\_\_ RAIN - Y DAYS AND MON-DAYS al - ways get me \_\_  
 no-thing to do but frown;\_\_ RAIN - Y DAYS AND MON-DAYS al - ways get me \_\_



\_\_\_\_ down. \_\_\_\_  
 \_\_\_\_ down. \_\_\_\_  
 \_\_\_\_ down. \_\_\_\_



Fun-ny but it seems\_\_ I al - ways wind up here with you.\_\_  
 3. (Instrumental)



nice to know some - bo - dy\_\_ loves\_\_ me.

Cm7                      A♭maj7                      Fm7                      B♭7                      Gm7

Fun-ny but it seems that it's the on - ly thing to do.

to Coda                      D.S. al

Gm7                      A♭maj7                      B♭7sus4 (Fbass)                      B♭                      B♭7sus4 (Fbass)                      B♭

run and find the one who loves me.

CODA                      C7sus4 (Gbass)                      C7sus4 C7                      F                      Am (Ebass)                      Am7-5 (Ebass)                      D7sus4                      D7

What I feel has come and gone before.

Gm11                      Am7                      Gm11 (B♭bass)                      Am7

No need to talk it out we know what it's all a - bout.

Dm7 (Cbass)                      B♭maj7 (Abass)                      Gm7                      (Cbass)                      F                      (Abass)

Hang - in' a - round, noth - in' to do but frown.

1. B♭                      B♭ (Cbass)                      B♭ (Cbass)                      A7 (C♯bass)

RAIN - Y DAYS AND MON - DAYS al - ways get me down.

2. B♭                      Gm7                      Am                      B♭ (Cbass)

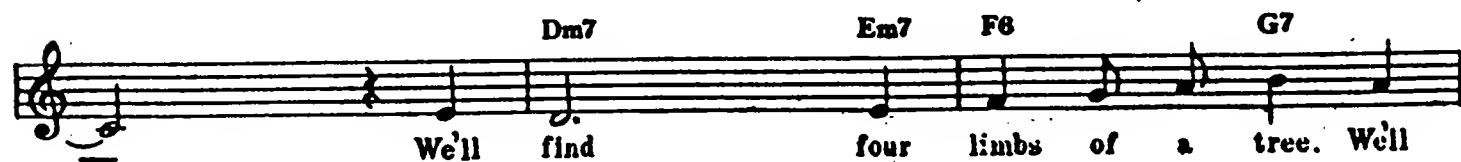
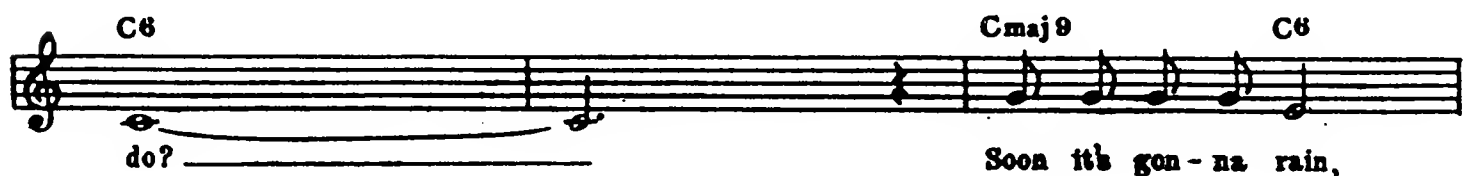
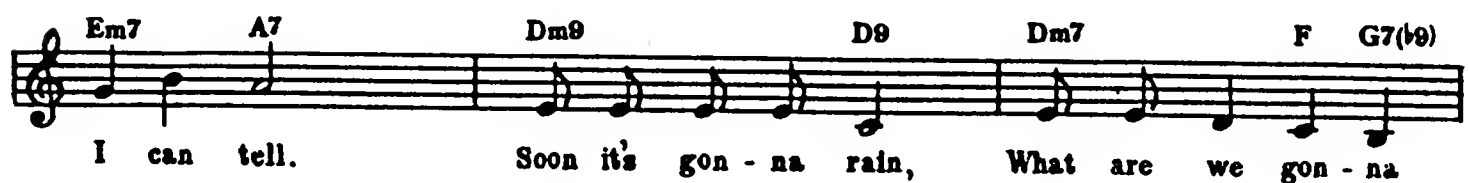
RAIN - Y DAYS AND MON - DAYS al - ways get me

F                      Gm7 (Fbass)                      F                      Gm7 (Fbass)                      F                      Gm7 (Fbass)                      F♯sus4 (Cbass)                      Fmaj7

down.

40.

## SOON IT'S GONNA RAIN





Cmaj9 C8 Em7 Am7 Dm7 4/.

build four walls and a floor. We'll bind it

Fmaj7 Am7 D9 Dm7 G7

o - ver with leaves, Then duck in - side to stay.

Cmaj9 C8 Cmaj9 C8 Cmaj9 C8

Then we'll let it rain. We'll not feel it. Then we'll let it rain,

Em7 A7 Dm9 D9 Dm7 G7(b9)

Rain pell mell. And we'll not com-plain If it nev - er stops at

Em7 A9 Dm7 Em7

all We'll live and love with -

F8 G7(sus) G7(b9) C9

in our own four walls.

1. G7 2.

42.

# THE LONG AND WINDING ROAD

Guitar → Am (Capo up 4 frets)    Em    G9sus4    C    C/bb bass  
 Keyboard → C#m    G#m    B9sus4    E    E/D bass

The long and wind-ing road — that — leads — to your door —  
 wild and wind-y night — that the rain — washed a — way —

F    C/E bass    Am    Dm7    G7  
 A    E/G# bass    C#m    F#m7    B7

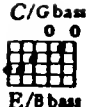

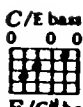
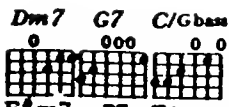

will nev-er dis-ap-pear, I've seen that road be-fore,  
 has left a pool of tears cry-ing for the day —

C7sus4    F    C/E bass    Am    Am7  
 E7sus4    A    E/G# bass    C#m    C#m7

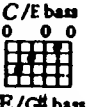

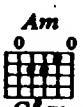
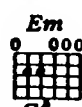

It al-ways leads — me here,  
 Why leave me stand-ing here,

Dm7    G7    1. C    2. C  
 F#m7    B7    E    E

lead me to your — door. The  
 let me know the — way.

Man-y times\_\_ I've been a-lone\_\_ and man-y times\_\_ I've cried, An-y-way\_\_ you'll nev-er know\_\_ the


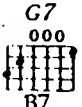
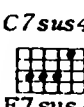
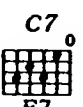

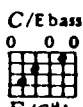
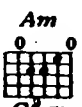
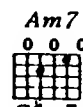
man-y ways I've tried but still they lead me back\_\_ to the long\_\_



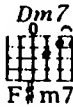
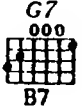
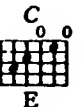
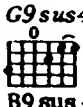
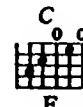




— wind - ing road,\_\_ You left me stand-ing here,

a long long time a - go,\_\_ Don't leave me wait - ing here,

lead me to your\_\_ door. Da da da da.\_\_\_\_

## EVERYTHING IS BEAUTIFUL

Moderately Bright

Je - sus loves the lit - tle chil - dren, all the lit - tle chil - dren of the

world, Red and yel - low, black and white, they are pre - cious in His sight, Je - sus

Beau - ti - ful \_\_\_\_\_ in its own way, \_\_\_\_\_ Like a star - ry

loves the lit - tle chil - dren of the world, \_\_\_\_\_ CHORUS Eve - ry - thing is

sum - mer night, or a snow - cov - ered win - ter's day, Eve - ry - bod - y's

beau - ti - ful \_\_\_\_\_ in their own way \_\_\_\_\_ un - der God's hea - ven the

**Guitar Chords:** F, B<sup>b</sup>, F, C, F, C, F, B<sup>b</sup>, F, C, Dm<sup>7</sup>, G<sup>7</sup><sub>sus</sub>, G<sup>7</sup>, B<sup>b</sup>, C<sup>7</sup>, F, C<sup>sus</sup>, C, C<sup>sus</sup>, C, F, B<sup>b</sup>, F, Dm<sup>7</sup>, G<sup>7</sup><sub>sus</sub>, G<sup>7</sup>, C<sup>sus</sup>, C.

45.

*C sus* *C* *F* *B<sup>b</sup>* *F* *C<sup>7</sup>* *F*

world's gon-na find a way. There is none so

*C* *B<sup>b</sup>* *F*

blind as he who will not see, We must not close our

*C* *B<sup>b</sup>* *F*

minds, we must let our thoughts be free, for ev-'ry hour

*C* *B<sup>b</sup>* *F*

that pass-es by you know the world gets a lit-tle bit old - er,

*C* *B<sup>b</sup>*

It's time to re-al-ize that beau-ty lies in the eyes of the be-

*F* *B<sup>b</sup>* *F* *F* *B<sup>b</sup>* *F*

1. 2. *D. S. and fade out on chorus*

hold - er. And Eve-ry-thing is hold-er. Eve-ry-thing is

46.

## THIS GIRL IS A WOMAN NOW

VERSE

**F** **G** **B<sup>b</sup>m** **F**

This girl walked in dreams, Play-ing in a world of her own.

**G** **B<sup>b</sup>m** **F**

This girl was a child, Ex-ist-ing in a play-ground of stone.

**B<sup>b</sup>** **C** **B<sup>b</sup>** **C**

Then, one night her world was changed;— Her life and dreams were re - ar-ranged.—

**B<sup>b</sup>** **Am<sup>7</sup>** **Dm<sup>7</sup>** **C7sus** **C7**







She would nev- er be the same — a - gain.—

**F** **B<sup>b</sup>** **Gm<sup>6</sup>** **A<sup>7</sup>** **Dm** **B<sup>b</sup>** **C7sus** **F** **B<sup>b</sup>**

This Girl — Is A Wo-man Now;— She's learned how to live. This Girl — Is A

**Am<sup>7</sup>** **Dm** **B<sup>b</sup>maj<sup>7</sup>** **Am<sup>7</sup>**

Wo-man Now.— She's found out — what it's all a - bout — and she's learn- in', —

learn-in' to live.












This girl tast-ed love, as ten-der as the gen-tle — dawn. She cried — a sin-gle



















tear, A tear-drop that was sweet and — warm. Our hearts — told us





we were right, — And on that sweet — and vel-vet night. — A child had died, — a wo-man had been

born. — This Girl Is A Wo-man Now; — She's learned — how to

live. — This Girl — Is A Wo-man Now. — She's found out — what it's

all a-bout and she's learn - in', — learn - in' to live. —

*D. S. and Jack*  
*Gl. tacet*

# 48. BROTHER LOVE'S TRAVELLING SALVATION SHOW

1. Hot  
2. Room

gets Au-gust night and the leaves hang-ing down and the grass—  
sud-den-ly still and when you'd al-most bet you could hear—

— on the ground— smell-in' sweet,—  
— your-self sweat,— he walks in,—

Move Eyes up the road to the out-side of town— and the sound—  
black as coal— and when he lifts his face— ev-'ry ear—

— of the good— gos-pel beat;  
— in the place— is on him.

ged tent—  
and slow—

where there— ain't— no trees,—  
like a— small— earth-quake,—

And that gos-  
And when he—

pel group—  
lets go—

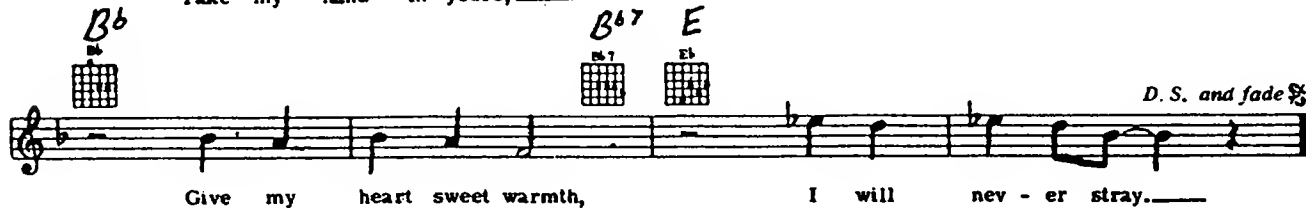
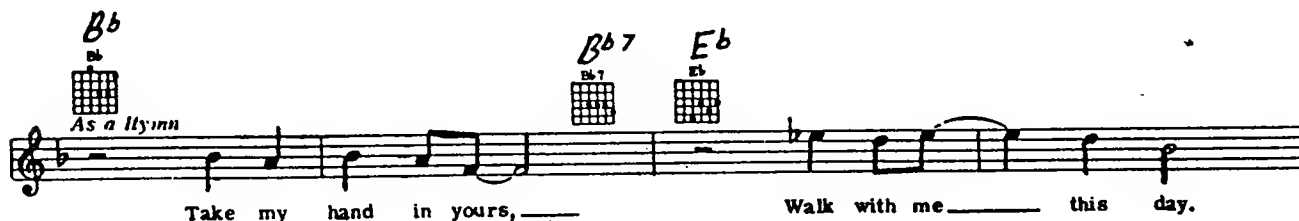
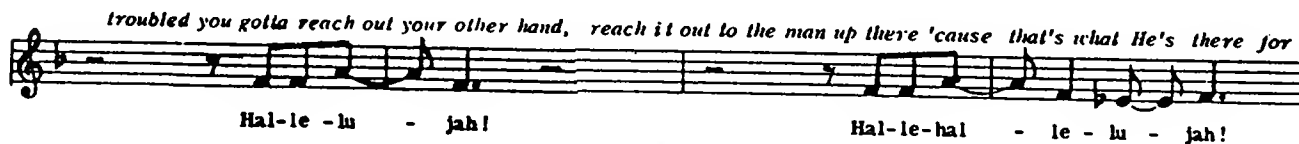
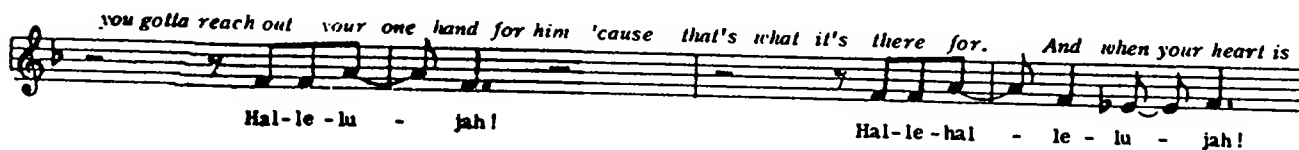
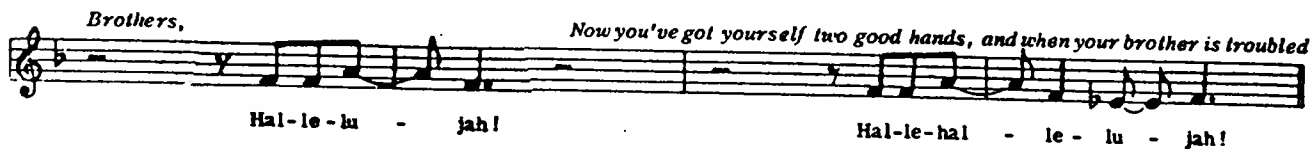
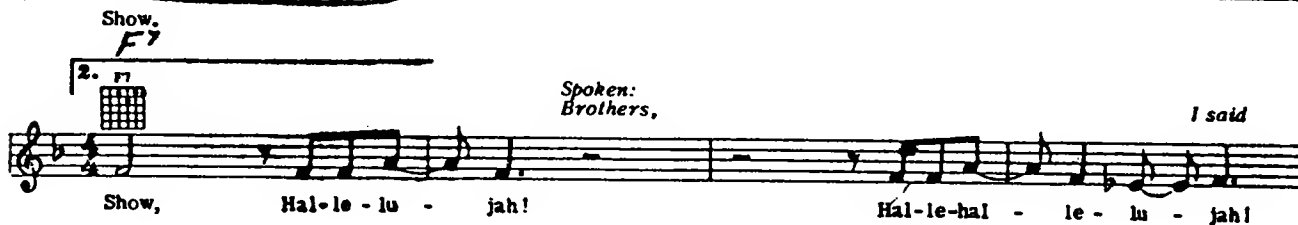
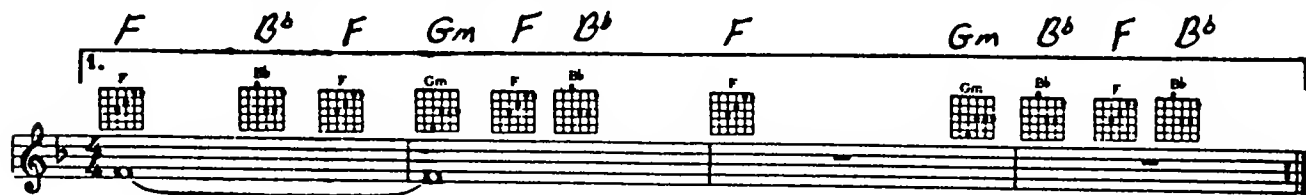
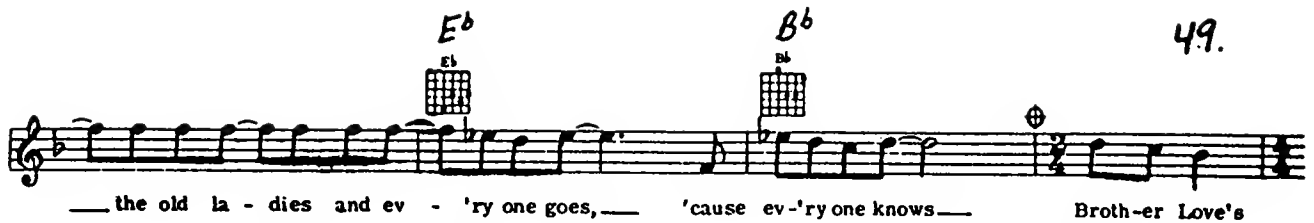
tell-in' you— and me,— It's Love, Broth-er Love, say Broth-  
half the val-ley shakes,—

Pack up the ba-bies and grab—

er Love's Trav-'lin' Sal-va-tion Show,—

Chords: F, Bb, F, Bb, F, Bb, Bb7, Eb, Bb, Eb, F7, Eb, F7, Bb





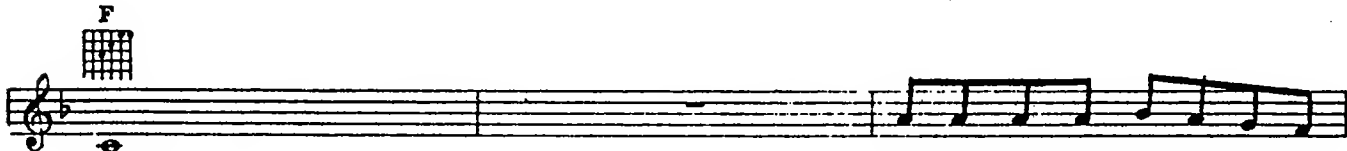
50.

## LOVING HER WAS EASIER

than anything I'll ever do again

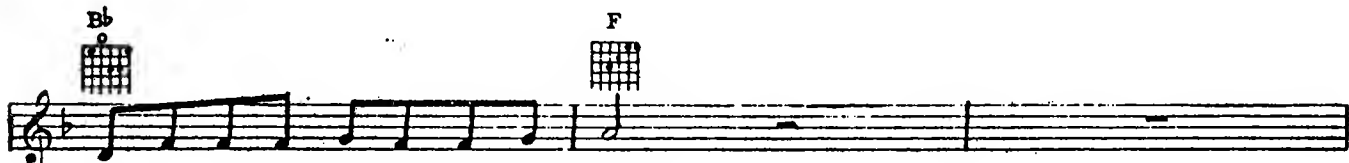


I have seen the morn-ing burn-ing gold-en on the moun-tain in the  
Wak-ing in the morn-ing to the feel-ing of her fin-gers on my



skies;  
skin;

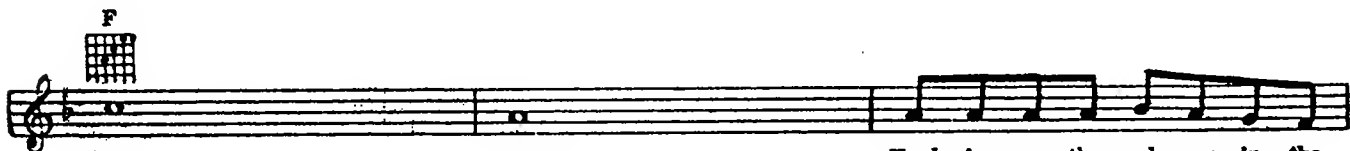
Ach-ing with the feel-ing of the  
Wip-ing out the trac-es of the



free-dom of an eag-le when she flies;  
peo-ple and the plac-es that I've been;



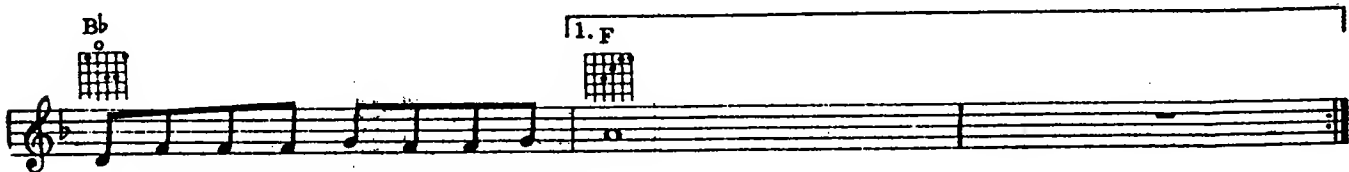
Turn-ing on the world, the way she smiled up-on my soul as I lay  
Teach-ing me that yes-ter-day was some-thing that I nev-er thought of



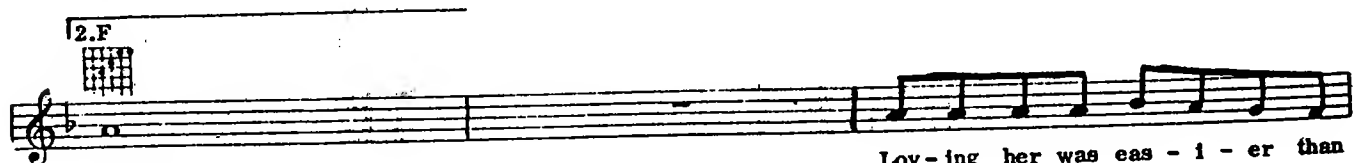
dy  
try

ing;  
ing;

Heal-ing as the col-ors in the  
Talk-ing of to-mor-row and the

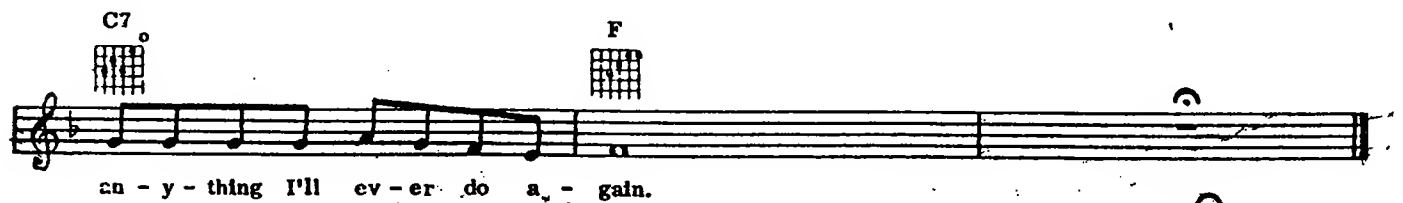
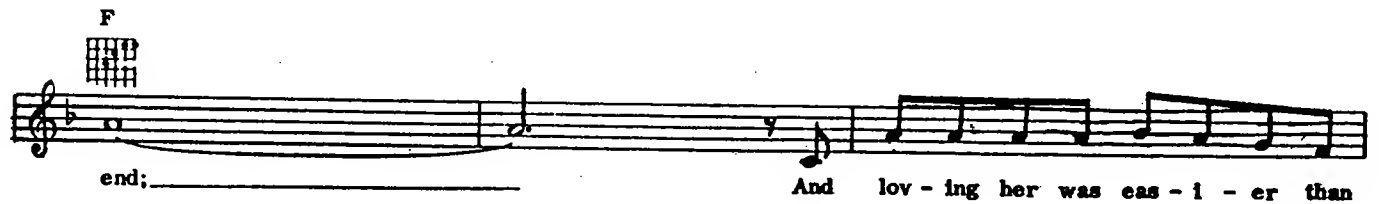
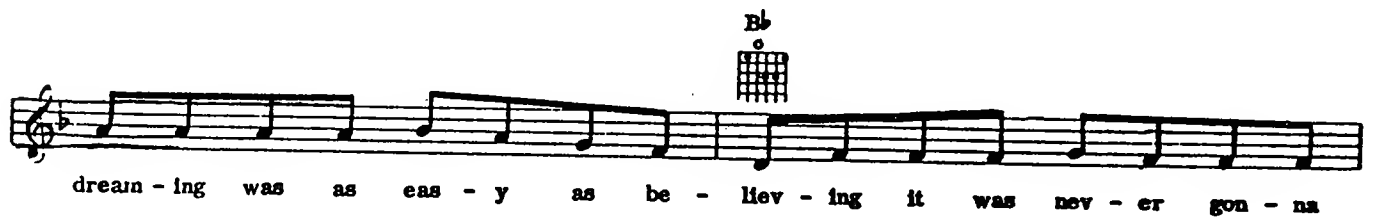
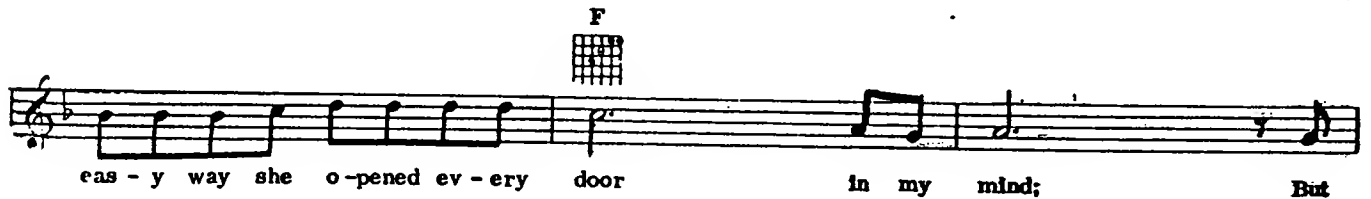
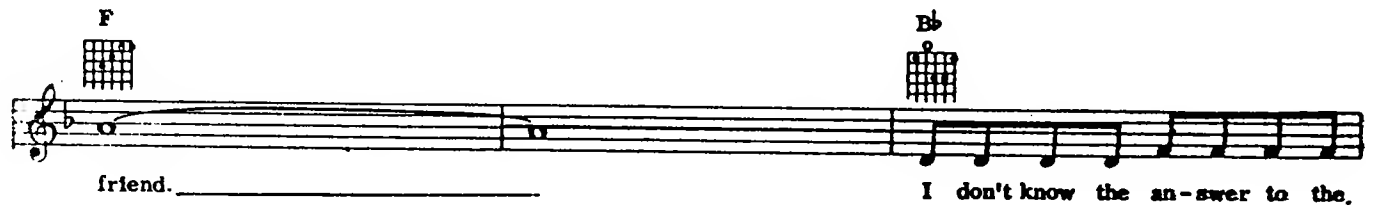
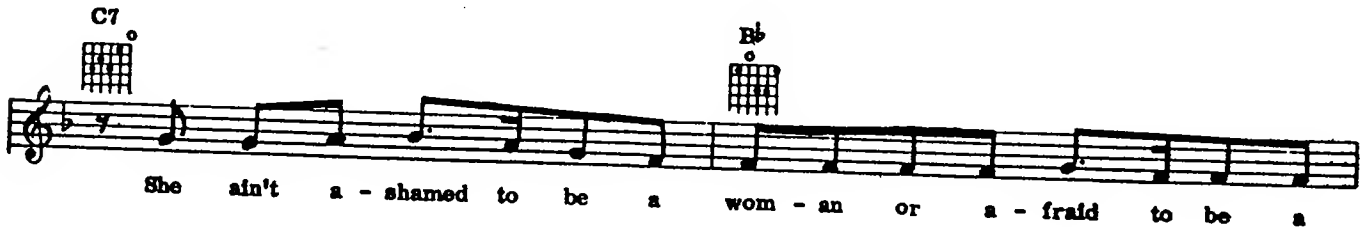
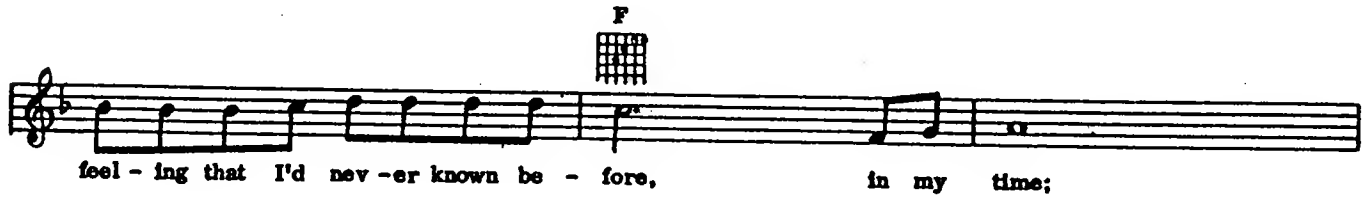
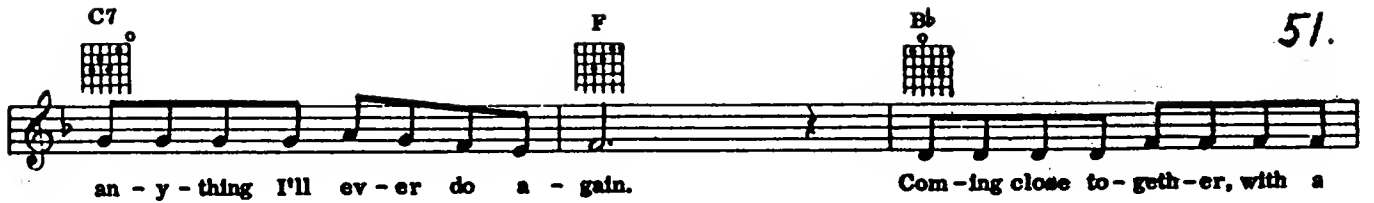


sun-shine and the shad-ows of her eyes.  
mon-ey, love and time we had to



spend.

Lov-ing her was eas-i-er than



## MAKE YOUR OWN KIND OF MUSIC

1. No-bod-y can tell — ya; —  
 2. You're gon-na be no — where, —

There's on - ly one song —  
 The lone - li - est kind —

— worth sing - in',  
 — of lone - ly,

They may try and sell — ya, —  
 It may be rough go - in', —




'Cause it  
 Just to

hangs them up — to see — some-one — like you. —  
 do your thing's the hard - est thing - to do. —


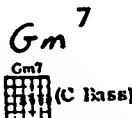
But you've got - ta

make your own — kind of mu - sic Sing your own — spec-ial song, —



Make your own — kind of mu - sic e - ven if no-bod - y else sings a -





long. \_\_\_\_\_ So if you can - not take my hand,


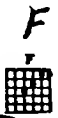




And if you must be go - in',

I will un-der - stand. \_\_\_\_\_

You got - ta - make your own kind of mu - sic

Sing your own spec- ial song, Make your own kind of mu - sic








e - ven if no-bod - y else sings a - long. \_\_\_\_\_ You got - ta

*Repeat and fade*

# MOTHER AND CHILD REUNION

No, I would not give you false hope on this

strange and mournful day, But the Mother And Child Re-

u - nion is on - ly a mo - tion a - way,

oh, lit - tle dar - ling of mine.

1. I can't for the  
 2. I just can't be -

life of me re - mem - ber a sad - der to day,  
 love it's so, and though it seems strange to say,

I know they say let it be, I nev - er been laid so low But it just don't work in such a mys-

out that way, And the course of a life - time runs  
 te - ri - ous way, And the course of a life - time runs

o - ver and o - ver a - gain. No, I  
o - ver and o - ver a - gain. But I

would not give — you false — hope on this strange and mourn - ful

day, <sub>3</sub> When the Moth - er And Child — Re - u - nion — is

on - ly a mo - tion a - way, Oh, oh the

Moth - er And Child — Re - u - nion is on - ly a mo - tion a - way,

Oh, the Moth - er And Child — Re -

u - nion — is on - ly a mo - ment a - way.

56.

# SING

Bb Cm7

Sing! Sing a song. Sing out

Bb Fm7 Bb7

loud, sing out strong.

Ebmaj7 Bb

Sing of good things, not bad;








Fm7 C9 Cm7 F7

Sing of hap - py, not sad.





Bb Cm7

Sing! Sing a song. Make it







sim - ple to last your whole life long. \_\_\_\_\_ Don't

wor - ry that it's not good e - nough for an - y - one else to hear.

Sing! \_\_\_\_\_ Sing a song! \_\_\_\_\_





La la do la da. La da la do la da. La da da la do la da. \_\_\_\_\_





La do la da. La da la la da. Lo da da la do lo da. \_\_\_\_\_

*Repeat and fade*





La la do la da. La da la do la da. La da da la do la da. \_\_\_\_\_

58.

## GIRL TALK

Fmaj7 B9 Ebmaj7,9 Gm7 Eb7,9  
 They like to chat a - bout the dress - es they will wear to - night,  
 (We) (we)

Am7 D7,9 Gm7 Am7 Bb C9  
 They chew the fat a - bout their tress - es and the neigh - bor's fight;  
 (We) (our)

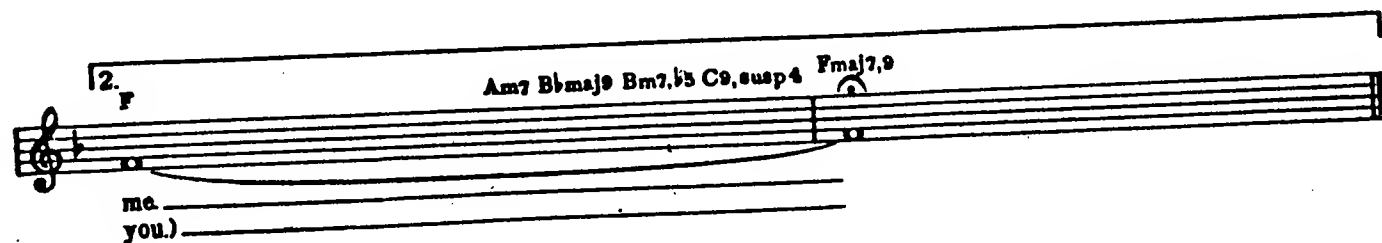
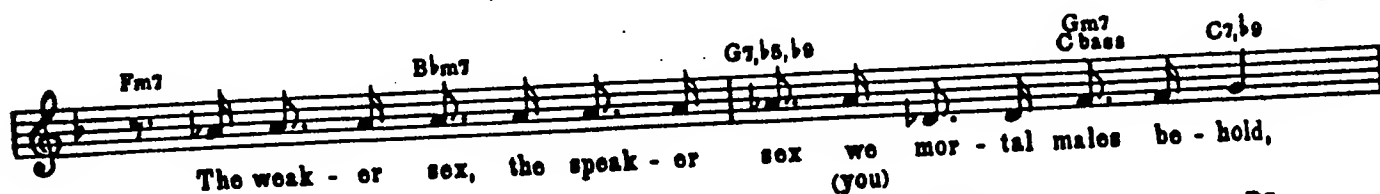
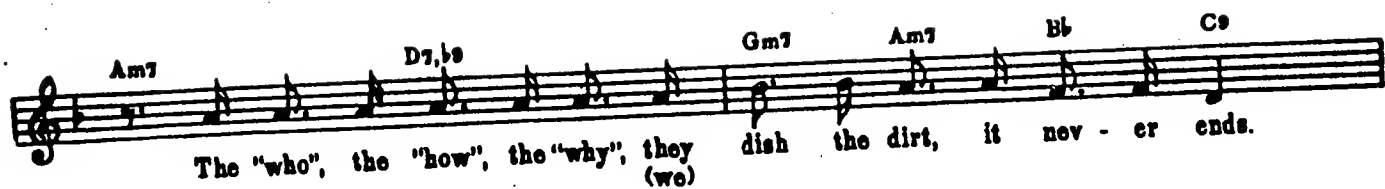
Fm7 Ebm7 G7,9,11 Gm7 Cbass C7,9  
 In - con - se - quen - tial things that men don't real - ly care to know

Am7 D7,9 Am7 Ebm Cms D7  
 Be - come es - sen - tial things that wo - men find 'o "ap - pro - po".

Dm7 Gbass G9 Gm7 Cbass Ebm7  
 But that's a dame, they're all the same; it's just a game. They call it  
 (we're) (We)

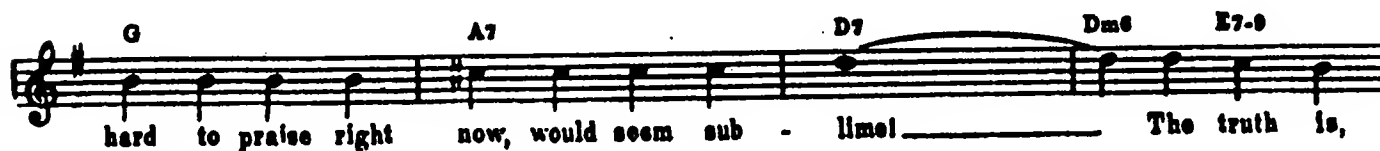
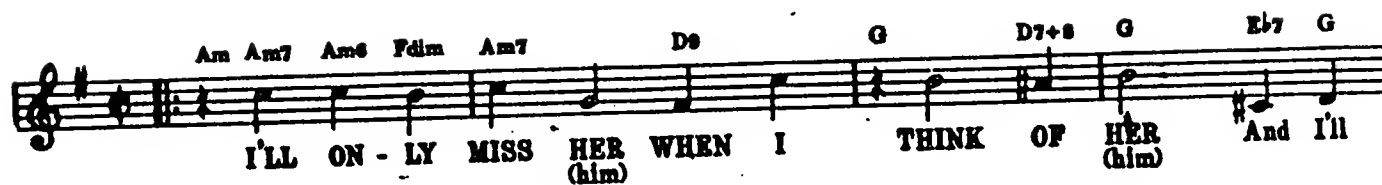
Am7 Dm7,9 Gm7 C9  
 GIRL TALK, GIRL TALK.

Fmaj7 B9 Ebmaj7,9 Gm7 Eb7,9  
 They all me - ow a bout the ups and downs of all their friends  
 (We) (our)

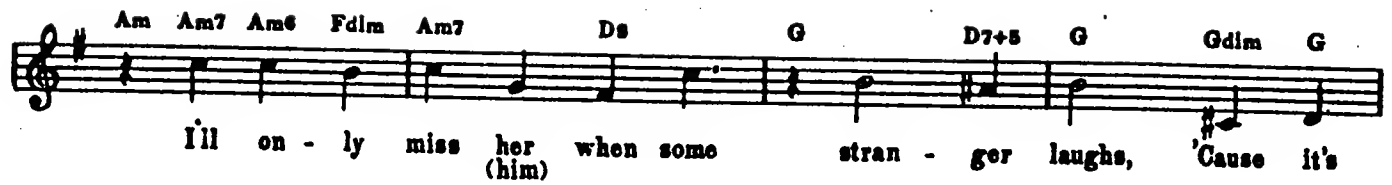


60.

# I'LL ONLY MISS HER (When I Think of Her)



61.



## LIKE YOUNG

B $\flat$  E $\flat$  Edim B $\flat$  E $\flat$

I'm out do - in' the u - su - al plac - es, And I'm liv - in' it  
 {She goes where all the an - gry young men go, Re-cites po - et-ry  
 {He

B $\flat$  B $\flat$ 7 E $\flat$

LIKE — YOUNG; Then I dig me this face of all fac - es,  
 LIKE — YOUNG; We start blow-in' the pad a-round 'lev - en,

B $\flat$  G7-9 -5 Cm

{She's the cra - zi - est LIKE — YOUNG; {She drinks cof-fee at  
 {He's And we're hom-in' it like — now; {He We spin rec-ords on

B $\flat$ dim B $\flat$  1. Cm7

Ca - fe Es - pres - so, {She reads Ker - ou - ac LIKE — YOUNG.  
 cloud number sev - en, And {he's reach-in' me

2. Am7 D7 Gmaj7 G6

like — wow! I'm — all un-strung, 'Cause man, {she's {he's

Am7 D7 Gmaj7 G6 B $\flat$ m7 E $\flat$ 7

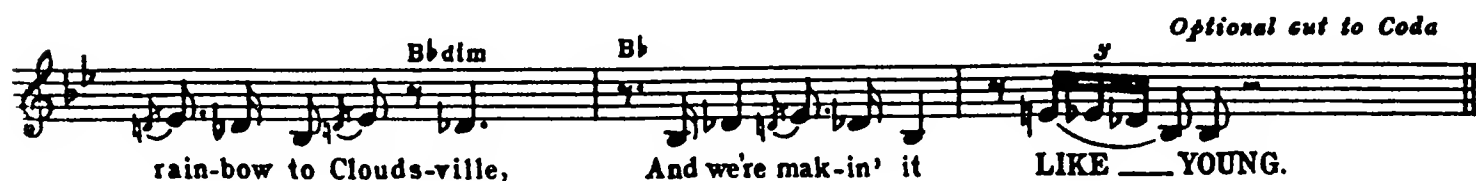
got me feel - in' LIKE YOUNG; If she were to brush — me and go,  
 With-out him I'm no — good at all,

A $\flat$ maj7 A $\flat$ 6 Bm7 E7 Cm7 F7

I'd start in to wear my — hair a - gain like a — square a - gain.  
 With-out him I'm less than a dec-i - mal, in - fin-i - tes - i - mal.

B $\flat$  E $\flat$  Edim B $\flat$  E $\flat$

I keep get - tin' the kook - i - est no - tion, I think may - be it's



# LOOKIN' THROUGH THE WINDOWS

**Fmaj7**

Look - in' through the win - dows, the win - dow to your  
 Look - in' through the win - dows, it seems I caused your

**Em7** **Am**

heart, Oh, ba - by, yeah! —  
 fears

**Fmaj7**

I can see it's cloud - y and the rain's a - bout to  
 and a lit - tle doubt girl. and now it's bring - ing

**E** **C#m7**

start. —  
 tears. —

**b**

2. Just re - mem - ber what - ev - er makes you feel that way. —



A/C# E/B E A

Don't you wor - ry 'cause I'm \_\_\_ gon - na stay \_\_\_ right by \_\_\_ your side \_\_\_

Am Fmaj7 F/G

To keep on look - in' through the win - dows, \_\_\_

C

look - in' in \_\_\_ your eyes, \_\_\_

Fmaj7

Look - in' through the win - dows, \_\_\_ seems like \_\_\_

Em A7

\_\_\_ the on - ly way \_\_\_

Fmaj7 E

I can't know your feel - ings \_\_\_ if you still love me to - day. \_\_\_

C#m7

Just re -

1. 2. D.C. and fade quickly

66.

# Here Comes that Rainy Day Feeling Again

**C** **Bb**

1. -3. — Here comes — that rain — y day feel-ing a — gain —  
 2. Here comes — that rain — y day feel-ing a — gain —

**C**

And soon love's tears — will be fall-ing like rain —  
 And I'll be dream — ing of you ba — by and then —

**Bb** **F**

It al — ways seems —  
 Your face is al —

**F** **Fm**

— to be a Mon — day Left o — ver mem — o — ries of Sun — day  
 — ways on my mind girl I'm hop — ing soon — you're gon — na find girl

**C** **Em** **F** **Dm** **To Coda** 

al — ways spent — with you — Be — fore the clouds — ap — peared — and  
 your way back — to me — 'Cause if you say — you'll stay — the

G11 G7 G11 G7 C 67.

1 2

took a - way my sun-shi - ine - rain-y days will go a - way

Bb

Mis - ty morn-ing eyes I'm try - ing to dis-guise the way

Cm C Bb

I feel But I just can't hide it peo - ple seem to know the lon -

F Gsus4 G7 Gsus4 D. al Coda

li - ness must show I'm think - ing of my pride but break-ing up in-side girl

⊕ CODA G11 G7 C

took a - way the sun-shi - ine Here comes that rain - y day feel-ing a - gain

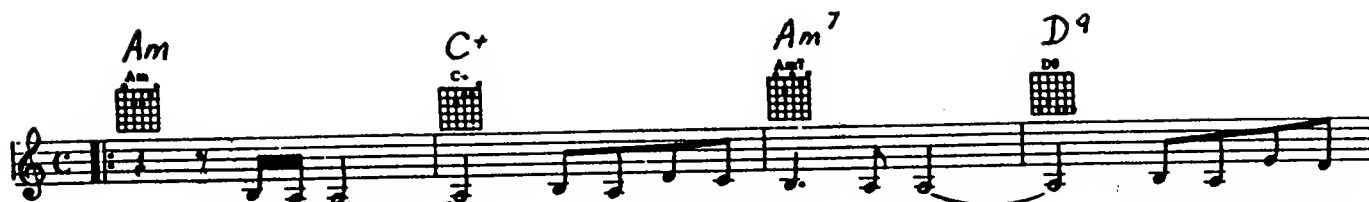
Bb C Repeat & fade

Here comes that rain - y day feel-ing a - gain

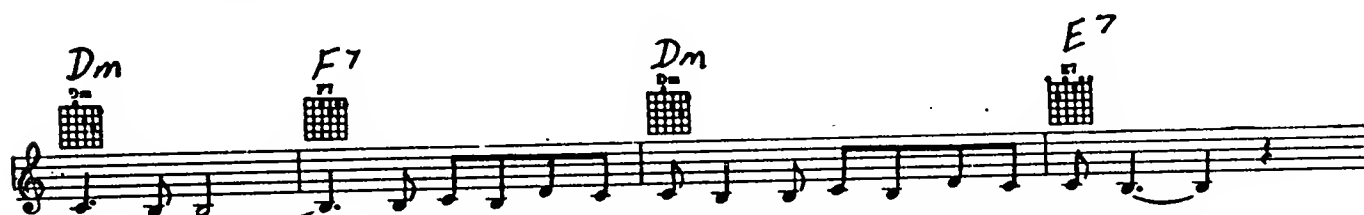
68.

# FREE AGAIN

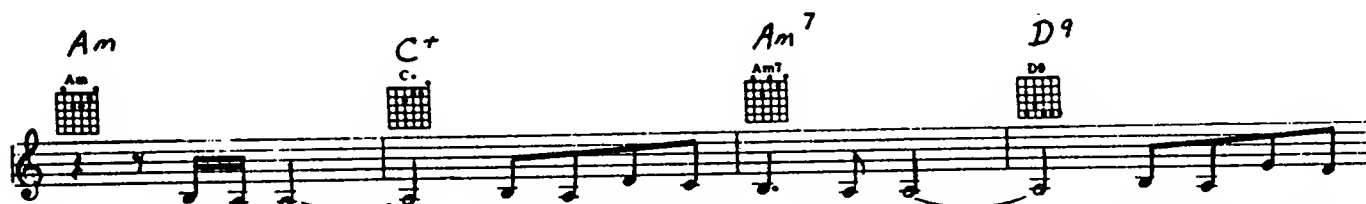
(Non-C'est Rien)



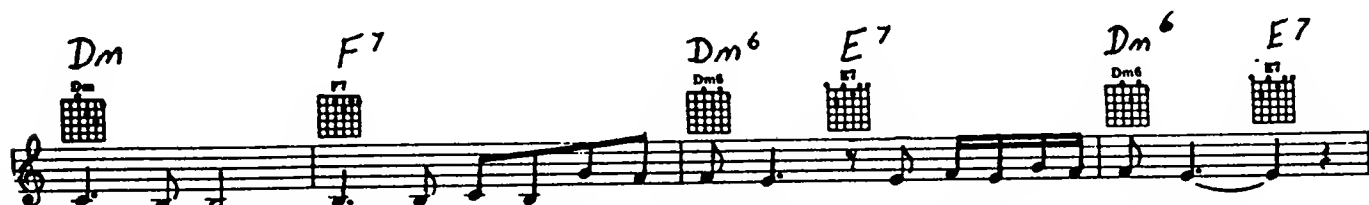
1. Free A-gain, \_\_\_\_\_ back to be-ing Free A-gain. \_\_\_\_\_ Back to be-ing  
 2. Luck-y me, \_\_\_\_\_ take a look at luck-y me. \_\_\_\_\_ Take a look and



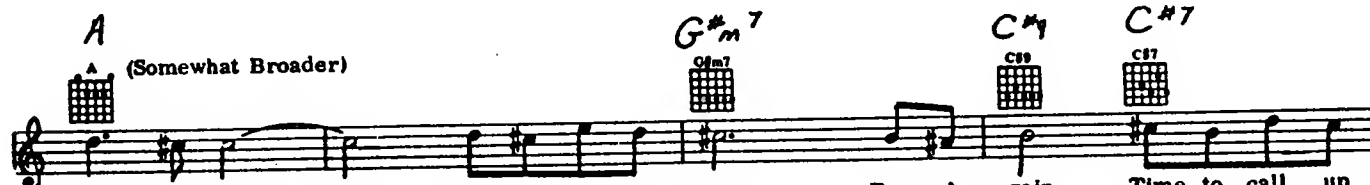
me a-gain \_\_\_\_\_ with all my pre-cious free-dom, my pre-cious, pre-cious free-dom. \_\_\_\_\_  
 you can see \_\_\_\_\_ how much I love my free-dom, my pre-cious, pre-cious free-dom. \_\_\_\_\_



On my own, \_\_\_\_\_ back to be-ing on my own. \_\_\_\_\_ Back to live the  
 Sim-ple me, \_\_\_\_\_ com-ple-cat-ed sim-ple me. \_\_\_\_\_ Back to where I



life I'd known \_\_\_\_\_ } be-fore I ev-er knew {him,}  
 used to be \_\_\_\_\_ } her, } be-fore I ev-er knew {him,}  
 her, }



Free A-gain, \_\_\_\_\_ In-de-pend-ent me, Free A-gain. Time to call up  
 Free A-gain, \_\_\_\_\_ Luck-y, luck-y me, Free A-gain. Back in cir-cu

all the crowd — raise the roof and shout out loud — Time to have a par - ty! — A  
 la - tion now, — time for cel - e - bra - tion now, — Time to have a par - ty! — A

*F#m* *C#* *F#m* *B* *Bm7*

1. par - ty! — 2. par - ty! — Free A - gain, — In - de - pend - ent

*E9* *E7-9* *E9* *E7-9* *Bb*

me, Free A - gain. Time to call up all the crowd — raise the roof and

*Cm6* *D9* *D7* *Gm* *D*

shout out loud — Time to have a par - ty! — A par - ty!

*Gm* *C* *Cm7* *F9* *E7-9*

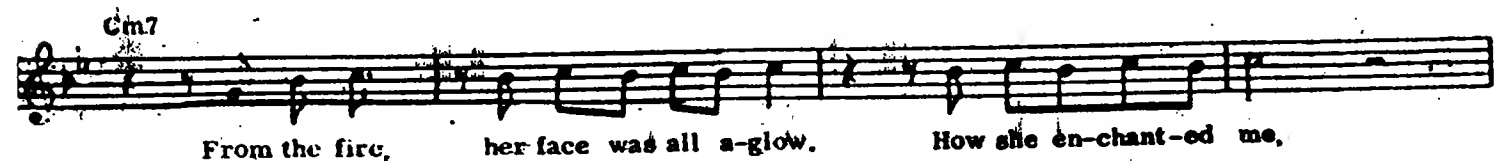
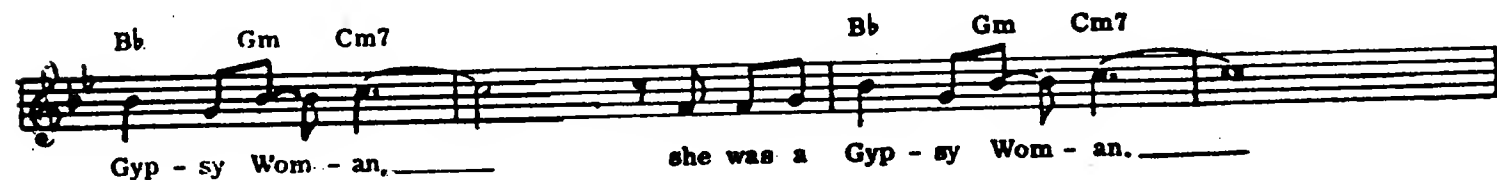
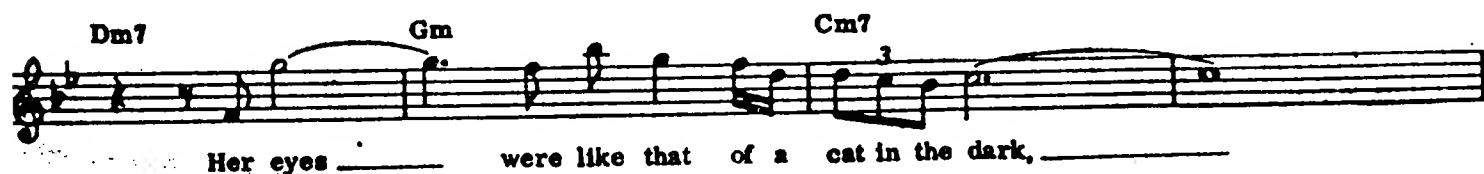
Luck - y me. — Take a look at luck - y, luck - y me. — back to where I used to be. —

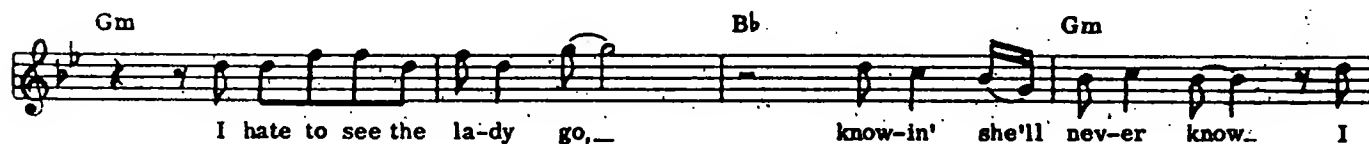
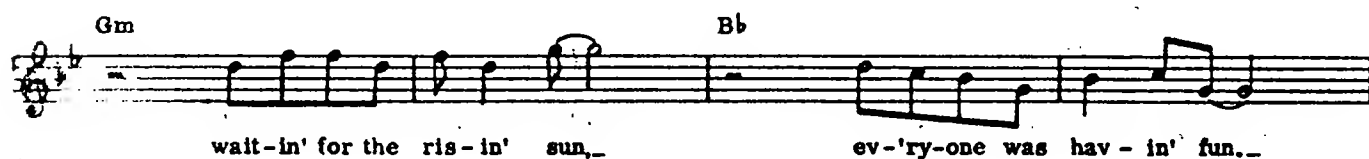
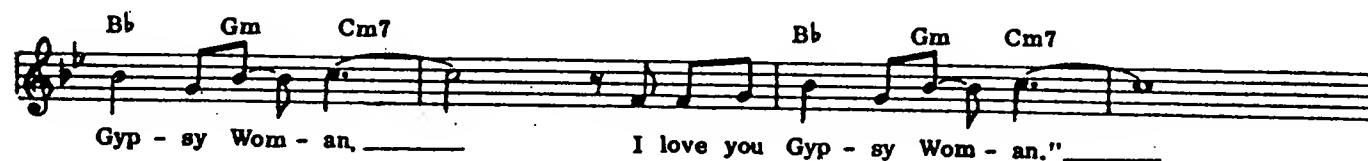
*Am* *C#* *Am7* *D9* *Dm*

— back to where I used to be, Free A - gain, Free A - gain, Free.

*E7* *F#dim* *Dm* *E7sus* *Am*

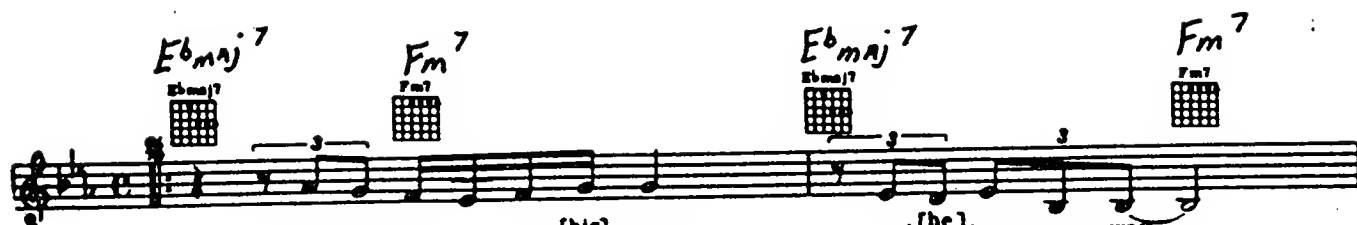
## GYPSY WOMAN





72.

## FACE IT, GIRL, IT'S OVER

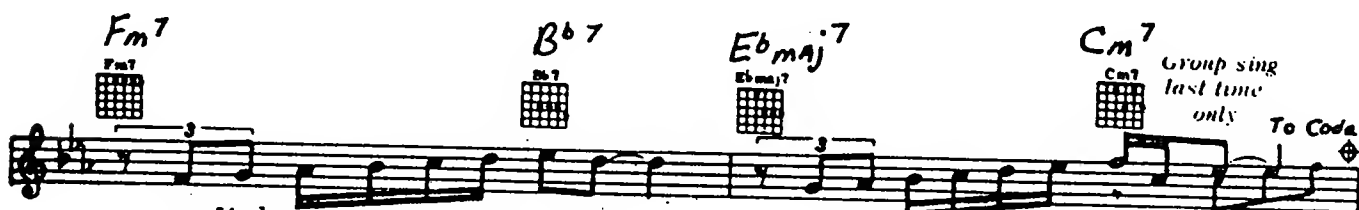


1. When you look in to [his] eyes
2. When [he] glances at [his] watch,
3. Well, the time has come, I know,

and [she] turns a - way,  
and it is - n't late  
for our last good - bye.



When you're at a cor - ner tab - le and there's no - thing much to say,  
And you try hard to a - muse [him] but [she] does - n't con - cen - trate.  
Guess I'll have to go on liv - ing when it's ca - si - er to die.

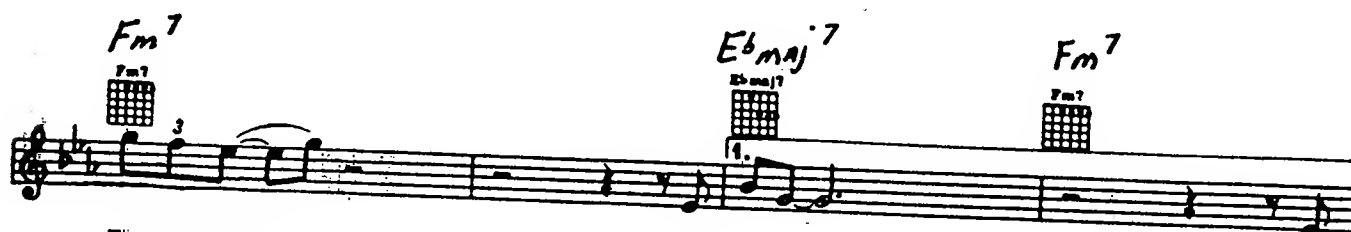


Does [he] have to draw you pic - tures,  
Just [she] how plain - ly can [he] tell you,  
Give me strength - ough [she] to take it,

Does [he] have to spell it out?  
Does [he] have to shout out loud?  
Take it like a [wo - man] should. You'd bet - ter

Group sing  
last time  
only

To Coda



Face it, Girl,  
(Boy)

It's ov - er.

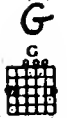


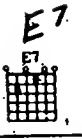
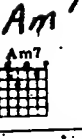
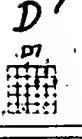
It's





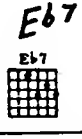
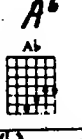
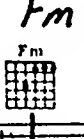
ov - er.

ov - er.

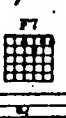




What's the use in hang-ing on, — while [he] slow-ly — slips a-

way from you? Don't go a-long for the ride, keep some sem-blance of pride,

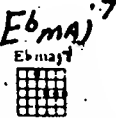

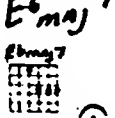



There's real-ly no-thing else — you can do.



Face It, {Girl/Boy} Give me the strength I need to take it. You'd bet-ter

Face It, {Girl/Boy} Got-ta go on — I got-ta make it. You'd better Face It, {Girl/Boy}

I know, I know, I know. I know, I know it's ov-er. — It's ov-er.

From The United Artists Motion Picture "MIDNIGHT COWBOY"

## MIDNIGHT COWBOY

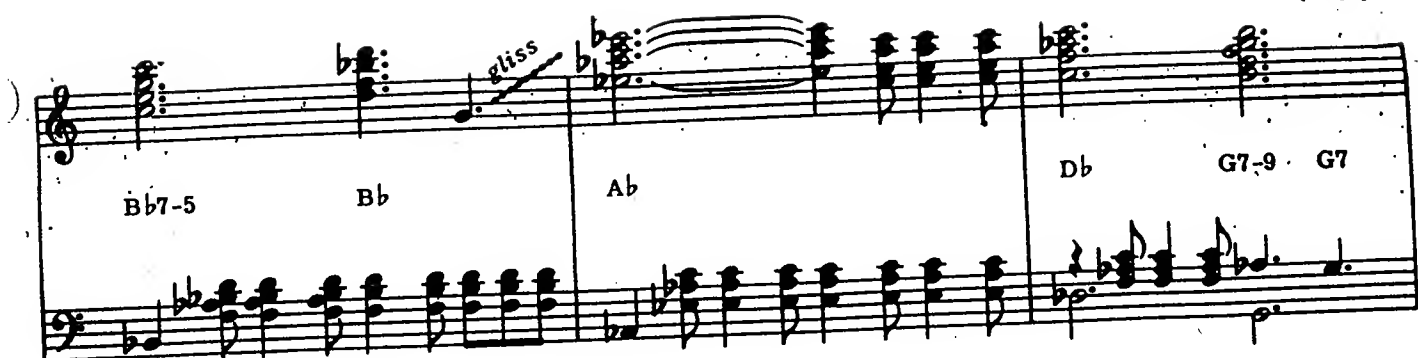
(As Recorded by FERRANTE &amp; TEICHER)

Music by JOHN BARRY

— MAGNIFICENT —  
SONG

Moderately

Piano score for the song "Magnificent Song" from the movie "Midnight Cowboy". The score is written for piano and includes five systems of music. The key signature is B-flat major (two flats). The tempo is marked "Moderately". The score begins with a piano (p) dynamic. The first system shows the right hand playing a melody of eighth and sixteenth notes, while the left hand plays a simple bass line. The second system continues the melody, with the left hand playing a more active bass line. The third system features a change in the right hand's texture, with more sustained chords. The fourth system includes a bridge section with a key change to D-flat major (three flats), indicated by a double bar line and a key signature change. The fifth system concludes the piece with a final chord in D-flat major. Chord symbols (C, Bb, Ab, Db, G7) are written above the staff to indicate the harmonic structure. A "C" symbol is also present in the first system, likely indicating a C major chord or a specific fingering.



First system of musical notation. The treble clef staff contains chords and a glissando line. The bass clef staff contains a rhythmic pattern. Chord labels are placed below the staff.

Chord labels:  $Bb7-5$ ,  $Bb$ ,  $Ab$ ,  $Db$ ,  $G7-9$ ,  $G7$

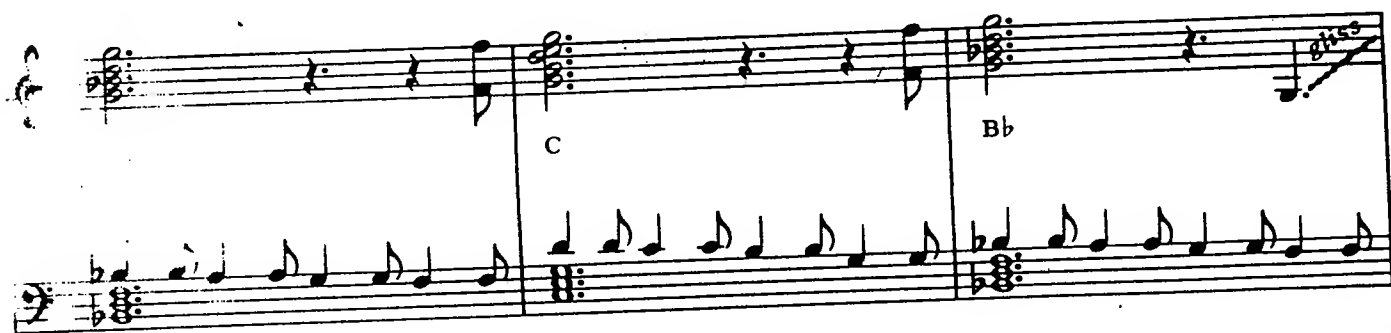
Annotation: *gliss*



Second system of musical notation. The treble clef staff has an 8va marking and a loco marking. The bass clef staff contains a rhythmic pattern. Chord labels are placed below the staff.

Annotations: *8va*, *loco*

Chord labels:  $C$ ,  $Bb$ ,  $C$



Third system of musical notation. The treble clef staff contains a glissando line. The bass clef staff contains a rhythmic pattern. Chord labels are placed below the staff.

Chord labels:  $C$ ,  $Bb$

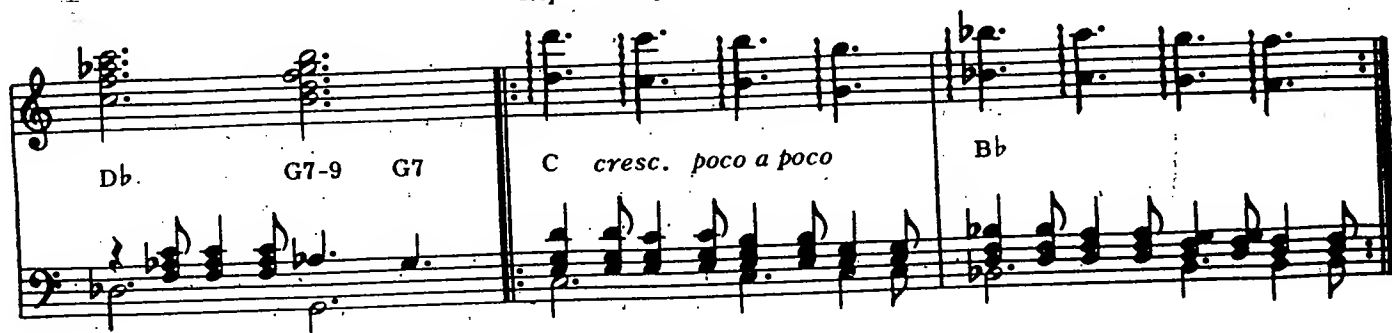
Annotation: *gliss*



Fourth system of musical notation. The treble clef staff contains a glissando line. The bass clef staff contains a rhythmic pattern. Chord labels are placed below the staff.

Chord labels:  $C$ ,  $Bb7-5$ ,  $Bb$ ,  $Ab$

*Repeat and fade*



Fifth system of musical notation. The treble clef staff contains a glissando line. The bass clef staff contains a rhythmic pattern. Chord labels are placed below the staff.

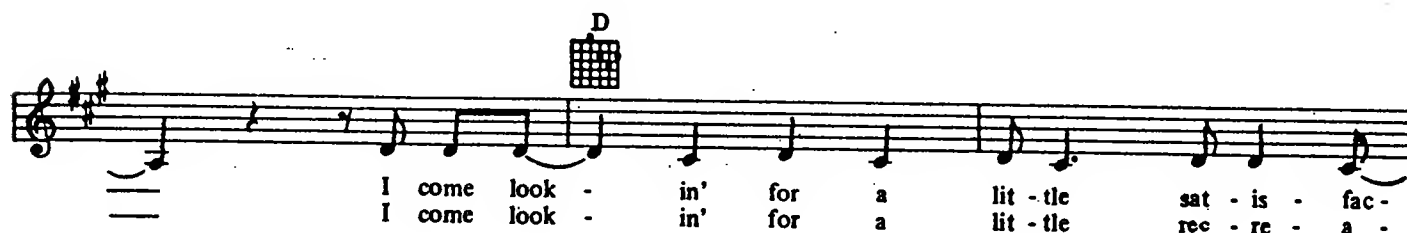
Chord labels:  $Db$ ,  $G7-9$ ,  $G7$ ,  $C$ ,  $Bb$

Annotation: *cresc. poco a poco*

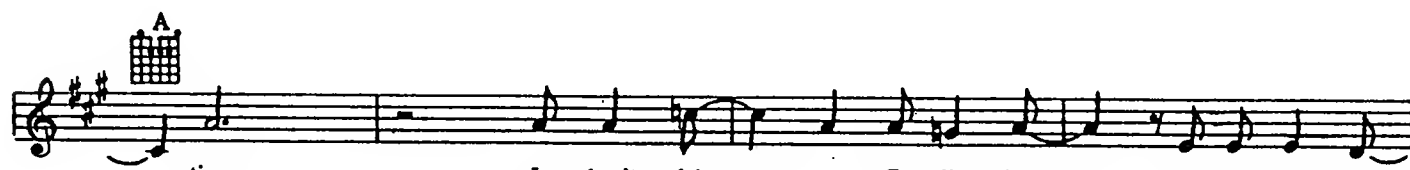
## ROCK ME BABY



1. You may call me a roll - in' stone\_\_\_ I'm a free born man\_\_\_ and I stand a - lone.\_  
 2. (I was) twelve when I left home\_\_\_ ev - er since\_\_\_ I've been on my own.\_



I come look - in' for a lit - tle sat - is - fac -  
 I come look - in' for a lit - tle rec - re - a -



- tion. I don't drive\_\_\_ no Ca - dil - lac\_\_\_ and all I've got's -  
 - tion. Guess I'll nev - er set - tle down\_\_\_ it's al - ways been -



\_\_\_ hang - in' on my back,\_\_\_ But I do be - lieve in a phys - i - cal\_\_\_ at - trac -  
 \_\_\_ just - a one more town,\_\_\_ Why I've loved from coast to - coast a - cross the na -



tion. I can warm your cold - est night\_\_\_ I'll make ev -  
 tion. I can't prom - ise I'll be true\_\_\_ But I'll see -



- 'ry - thing all right.\_\_\_ } If you'll ooo\_\_\_ rock me ba - by.  
 \_\_\_ what I can do. \_\_\_



let me feel that beat.\_\_\_ I said ooo\_\_\_ rock me ba - by.

A7 D

right down to my feet. I said ooo rock me ba - by,

D7 A

hold me oh so tight. I said ooo rock me ba - by,

A7 E7

rock me thru the night. You bet - ter hold me while you can or you're gon-na lose

D7 A

your mid - night man. Now come on and rock me, rock me.

1. E 2. E

2. I was

A G

Come on and rock me,  
Come on and squeeze me,

D

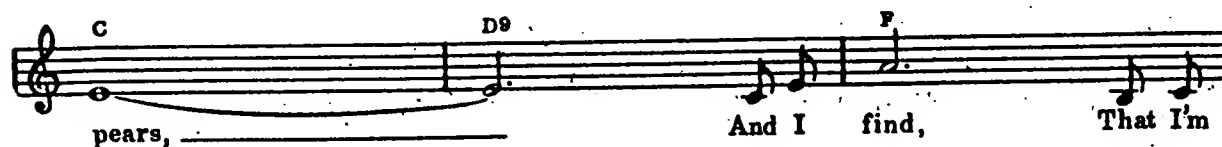
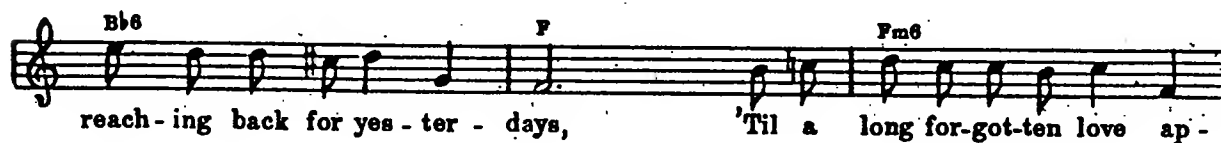
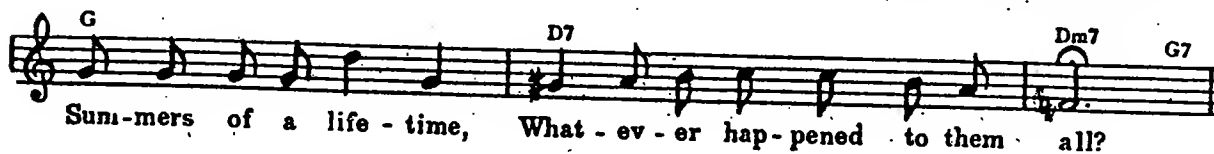
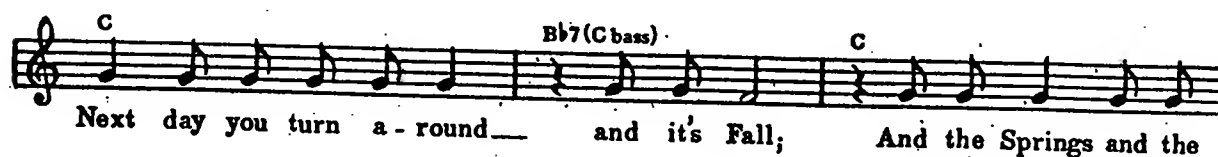
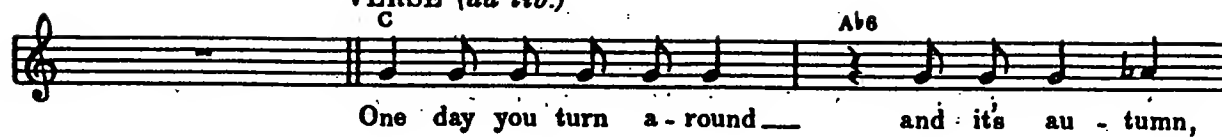
Come on and shock me,  
You sure can tease me,  
Rock me, I'm  
All right now,

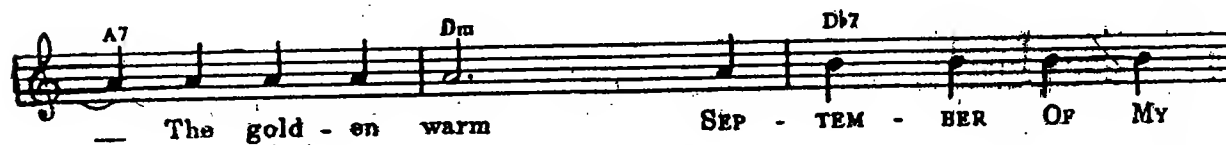
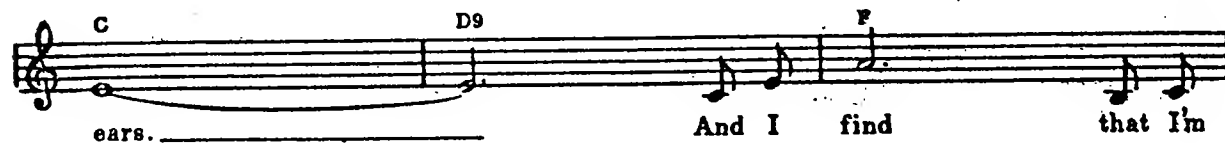
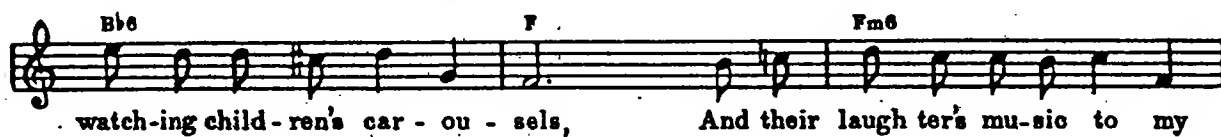
A

1. 2. D. S. and fade

rollin'.  
get down.

## The September Of My Years

VERSE (*ad lib.*)



80.

# ALONE AGAIN

(Naturally)





in a lit-tle while from now, — If I'm not feel-ing an-y less sour; I prom-  
 — that on-ly yes-ter-day, — I was cheer-ful bright and gay; Look-ing  
 look-ing back o-ver the years, — And what - ev-er else that ap - pears; I re-





— ise my - self to treat my - self and vis - it a near - by tow-er And climb-  
 for-ward to, well who would - n't do the role — I was a-bout to play: But as  
 mem-ber I cried, when my fa - ther died, nev-er wish-ing to hide the tears: And at





— ing to the top — will throw — my - self off — in an  
 if to knock me down, — re - al - i - ty came a-round; and with-  
 six - ty - five years old, — my mo ther God rest her soul, could-n't







ef - fort to — makes it clear to who - ev-er what it's like when you're shat - tered, left  
 out so much, — as a mere touch, — cut me in - to lit - tle piec - es: —  
 un - der-stand — why the on - ly man — she had ev-er loved had been ta - ken: —



stand - ing in the lurch, — at a church — where peo - ple say - ing 'My God,  
 leav - ing me to doubt, — talk a - bout — God in his mer - cy, who if  
 leav - ing her to start, — with a heart — so bad - ly bro - ken, des - pite



Gm Gm7b5 Fmaj7 F6

that's tough, she's stood him up, no point in us re-main-ing we may as well go home! As I  
 he real-ly does ex-ist, why did he de-sert me in my hour of need? I tru-  
 en-cour age-ment from me no words were ev - er spo - ken: and when she passed a-way I cried.

Am D7 Gm C7b9 1.F To Coda

did on my own, A-lone a-gain, Nat'rally.  
 ly am in - deed A-lone a-gain, Nat'rally.  
 and oried all day; A-lone a-gain, Nat'rally.

2. To think

2.F Ab

It seems to me that there are more hearts

Eb Gm7 C7b9

bro-ken in the world that can't be mend - ed, left un - at - tend-

Ab Dm7b5 C9 C7 D.S. al Coda

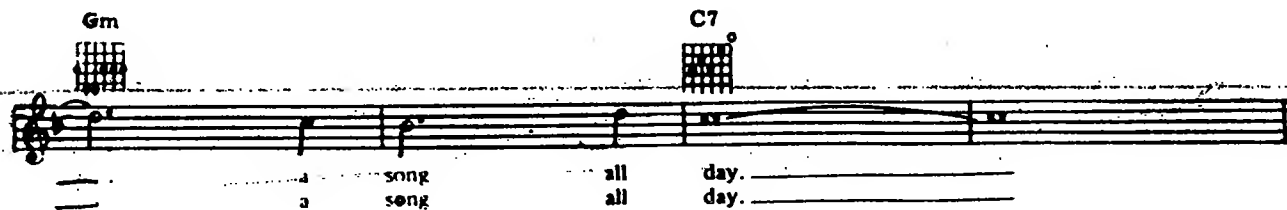
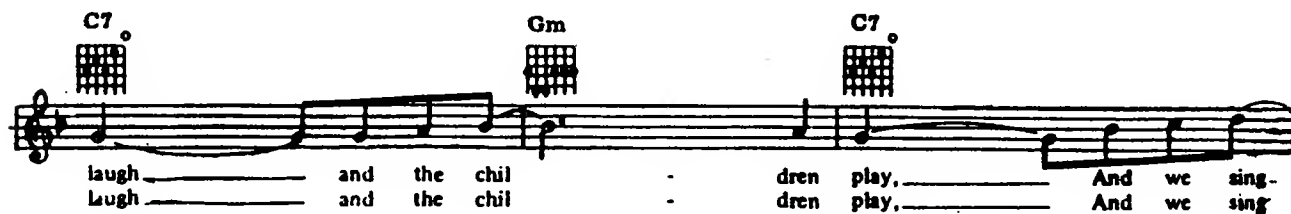
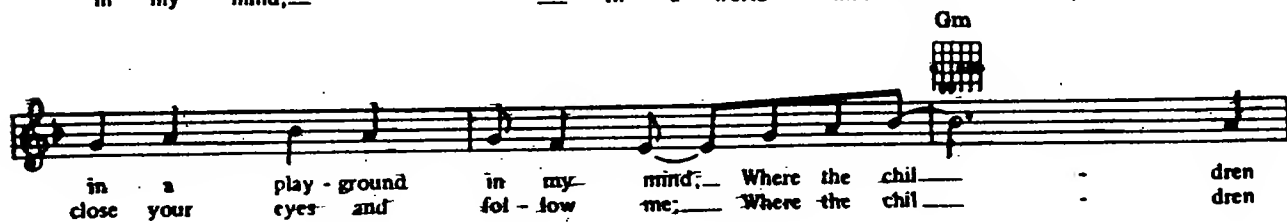
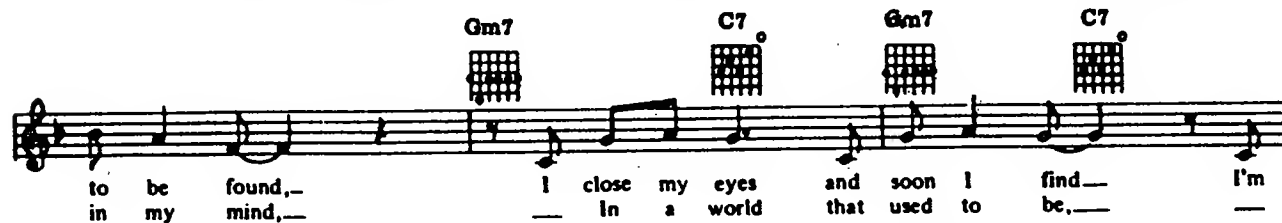
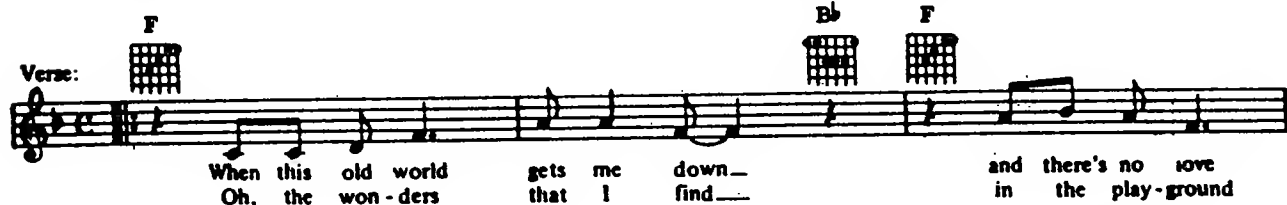
ed: what do we do? What do we do? 3. Now

Coda F Am7 D7 Gm C7b9 C7 F

A-lone a-gain Nat-'ral-ly.

## PLAYGROUND IN MY MIND

Moderately



Chorus:

My name is Mi-chael, I got a nick-el, I got a nick-el, shin-y and new;  
My girl is Cin-dy, when we get mar-ried, we're gon-na have a ba-by or two;

I'm gon-na buy me all kinds of can-dy, that's what I'm gon-na do.  
We're gon-na let them vis-it their grand-ma, that's what we're gon-na do.

My name is Mi-chael, I got a nick-el, I got a nick-el shin-y and new;  
See the lit-tle chil-dren, Liv-ing in a world that I left be-hind.

I'm gon-na buy me all kinds of can-dy, that's what I'm gon-na do,  
Hap-py lit-tle chil-dren in the play-ground in my mind.

My name is Cin-dy, when we get mar-ried we're gon-na have a ba-by or two.  
See the lit-tle chil-dren

**F**




We're gon - na let them vis - it their grand - ma, that's what we're gon - na do.


See how — they're play - ing so hap - py in the play - ground in my mind. —

*Repeat and fade*

**F**



**C7**



Ba ba ba ba ba, ba ba ba ba ba, ba ba ba ba ba, ba ba ba ba.

La la — la la — la la — la la — la la — la la — la. —

**F**



Ba ba ba ba ba, ba ba ba ba ba, ba ba ba ba ba, ba.

La la la — la la — la la — la — la la — la la — la la — la la la. —

From The Paramount Picture "THE GODFATHER"  
**SPEAK SOFTLY LOVE**  
 (Love Theme From "The Godfather")

85.

Optional Simplified Arrangement  
 for Piano or Organ

Words by LARRY KUSIK  
 Music by NINO ROTA

**Slowly**

**Dm Gm Dm Dm**

Speak soft-ly, love, and hold me warm a- gainst your heart. I feel your  
 Speak soft-ly, love, so no one hears us but the sky. The vows of

**Dm Gm**

words, the ten- der, trem-bling mo- ments start. We're in a world our ver- y  
 love we make will live un- til we die. My life is yours. and all be

**4. Dm A7sus A7 Dm** *To next strain*

own, Shar- ing a love that on- ly few have ev- er known. Wine col- ored  
 cause You came in -

**2. Fine Dm A A7sus A7 Dm C7 E C7**

to my world with love so soft- ly, love. days warmed by the

**F Eb G Gm Bb A D.C. al Fine**

sun, Deep vel- vet nights when we are one.

86.

## GIVE ME LOVE

(Give Me Peace On Earth)

Moderately, with a beat



Handwritten musical score with guitar chords and lyrics. The score is written on six staves. Chords are indicated by letters and numbers above the staff lines, and guitar chord diagrams are provided for many of them. Lyrics are written below the staff lines.

Staff 1:  $B^b$  (chord diagram), soul.  $F$  (chord diagram), Oh  $Fmaj^7$  (chord diagram).

Staff 2:  $F$  (chord diagram),  $F^7$  (chord diagram), My  $B^bm$  (chord diagram), Lord!

Staff 3:  $F$  (chord diagram), Please  $Fmaj^7$  (chord diagram).

Staff 4:  $F$  (chord diagram),  $F^7$  (chord diagram), take hold of my hand  $E^b$  (chord diagram),  $F^7$  (chord diagram),  $B^b$  (chord diagram).

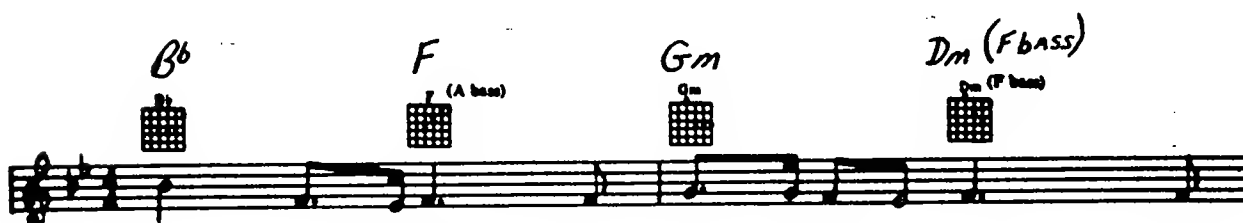
Staff 5:  $G^7$  (chord diagram), that I might  $F$  (chord diagram),  $G^7$  (chord diagram), un - der - stand you.  $C^7$  (chord diagram).

Staff 6:  $B^b$  (chord diagram), Won't you Please oh won't you give me love. *D.S. and fade out*

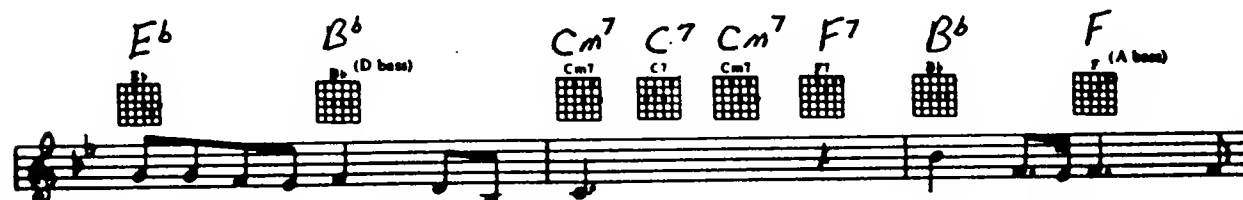
## TIME IS MY FRIEND

Slow Ballad

legato

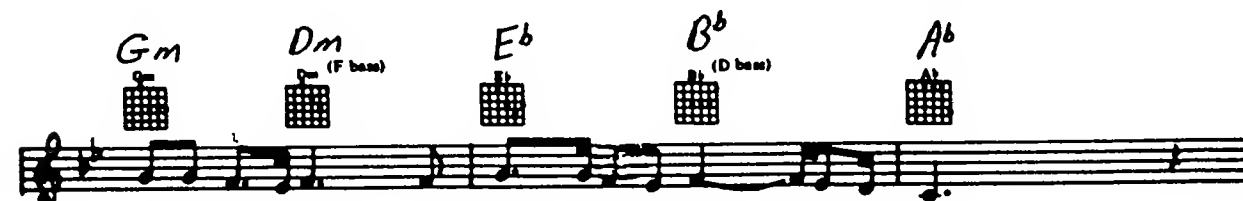


Time is My Friend, for ev - 'ry time we meet, the



time we spend is ten - der and sweet.

Sweet songs to sing, and



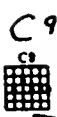





pret - ty words to rhyme, and mem - o - ries that cling — thanks to time.


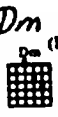




Quiet paths to walk; and long talks to talk; and

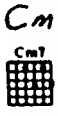
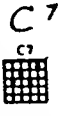

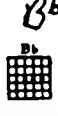




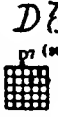
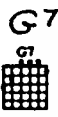
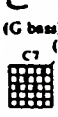


tall hills to climb; and moun - tains of time. And then time to go, for

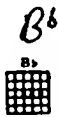
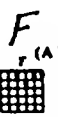

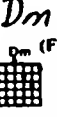


ev - 'ry - thing must end, I'll see you soon I know, know - ing



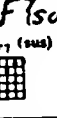
Time Is My Friend.

It's

time now to go, for ev - 'ry-thing must end, I'll see you soon I know, know - ing

Time Is My Friend.

# 90. THE MORNING AFTER

## Song From "THE POSEIDON ADVENTURE"

Slow, with double-time feeling

The musical score is written for piano, guitar, and voice. The piano part is in the upper register, while the guitar part is in the lower register. The vocal line is written in the middle. The tempo is marked 'Slow, with double-time feeling'. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into four systems, each with a vocal line and corresponding guitar chords.

**System 1:**

Piano: *mp*

Guitar: *D*, *A(sus)* (sus), *A7*

Vocal: There's got to be — a Morn - ing Af - ter —  
Oh, can't you see — the morn - ing af - ter?

**System 2:**

Guitar: *Bm*, *Bm* (A base), *Gmaj7*, *E7* (G8 base), *A(sus)* (sus), *A7*

Vocal: if we can hold on through the night.  
It's waiting right out-side the storm.

**System 3:**





Guitar: *Bm*, *G*, *C*, *A(sus)* (sus)

Vocal: sun shine, —  
geth - er — let's keep on look - ing for the light.  
and find a place that's safe and





**System 4:**

Guitar: *A(sus)* (sus), *A7*, *F*, *Gm* (F base)

Vocal: *WARM.* It's not too late, — we should be giv - ing.

On - ly with love - can we climb. It's not too late.







not while we're liv - ing. Let's put our hands out in time.














There's got to be - A Morn - ing Af - ter. We're mov - ing clos - er to the



shore. I know we'll be there by to - mor - row -







and we'll es - cape - the dark - ness, we won't be search - ing - an - y - more.

There's got to be - a Morn - ing Af - ter,

Repeat and fade

There's got to be - a Morn - ing Af - ter,

## AUBREY

1. And Au - brey was her name  
2. And Au - brey was her name

A not so ver -  
We tripped the light -

y or di - na - ry girl or name.  
and danced to - geth - er to the moon.

But who's to blame,  
But where was June.

For a love that would - n't bloom.  
No, it nev - er came a - round;

For the hearts that nev - er played in tune,  
If it did, it nev - er made a sound.

like a love - ly mel - o - dy that ev -  
May - be I was ab - sent or was lis -

'ry - one can sing.  
ten - ing too fast.

Take a - way the words that rhyme, it  
Catch - ing all the words but then the

1. does - n't mean a thing.  
2. mean - ing go - ing past.

And God, I miss the girl  
Oh, how I miss the girl

And I'd go -  
And I'd go -

**Chords:** G, G (F# Bass), Em, Gmaj7 (D Bass), C, C (B Bass), Am7 (D Bass), G, G (F# Bass), Em, Eb+, G (D Bass), Cmaj7, Cmaj7 (D Bass), G, G (B Bass), Cmaj7, G (B Bass), C, C (B Bass), Am7, G, C, C (B Bass), Am7, D7sus, D7, C, Cmaj7-5, G, G (D Bass), B7, B7 (D# Bass), Em, G (D Bass).

*G* (F Bass) *C* (E Bass) *Cm* (E♭ Bass) to Coda

a thou - sand times a - round the world — just to be — clo - ser to her — than to  
 a mil - lion times a - round the world — just to say — she had been mine — for a

*G* (F♯ Bass) *G* (F♯ Bass) *C* (E Bass) *G* (D Bass) *C* (D Bass) *G* (B♭ Bass)

me. day *Am7* *Am7* *G* *G* *Em* *Gmaj7*

And Au - brey was — her name — I nev - er knew —

*C* (B Bass) *C* (B Bass) *Am7* (D Bass) *Am7* (D Bass)

— her but — I loved — her just — the same. — I loved — her name —

*G* *G* *Em* *E♭* *G* *C#m7-5*

Wished that I — had found — a way. —

*Cmaj7* *G* *Gmaj7* *Am7* *G*

(D Bass) (D Bass) (B Bass)

And the rea - sons that would make her stay. *Am7* I have learned to lead — a life — a - part —

*C* *G* *Am7* *G*

(B Bass) (B Bass)

— from all — the rest; if I can't have — the one — I want, — I'll

*C* *C#m7-5* *G*

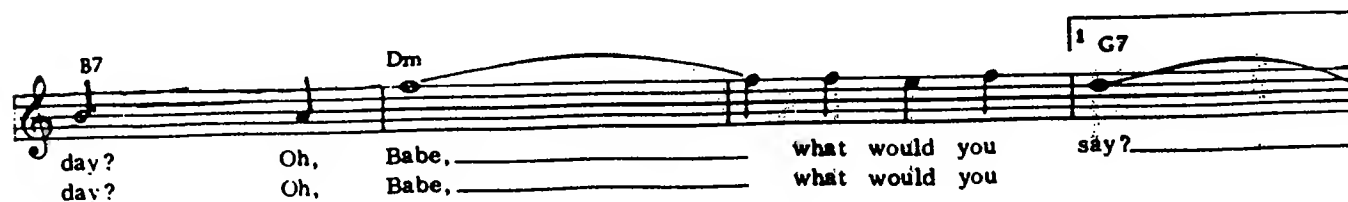
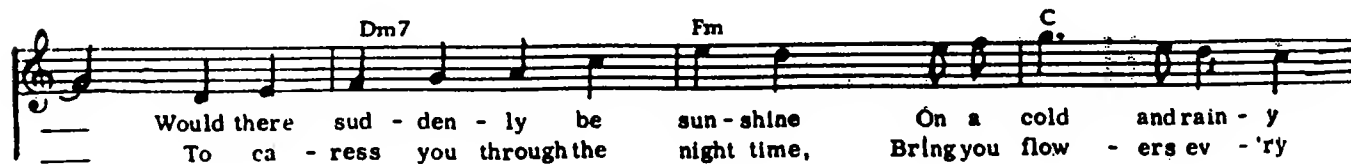
(C Bass) (C Bass)

do with - out — the rest. — day.

D.S. % al Coda

# 94. OH, BABE, WHAT WOULD YOU SAY?

Moderately Bright



*G7* *B C* *B*

For say? \_\_\_\_\_ 'Cause Yes oh, Ba-by, I know, —

*C* *C°* *Dm*

I know I could be so — in love — with —

*Fm*

you — And I know that I could make you love me,

*C* *Dm* *Fm*

too. — And if I could on - ly hear you say you

*C* *C°* *Dm* *G7*

do - oo - oo - oo - oo — But an - y-way, —

*G7+* *G7* *C* *D.S. al* *C*

What would you say? — Have say? —

TO CODA CODA

## Trains And Boats And Planes

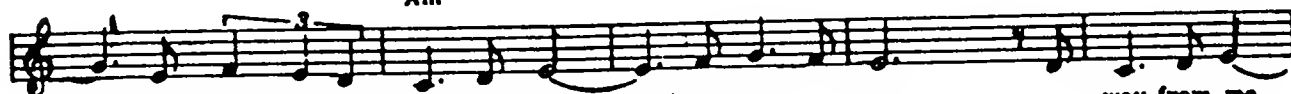
Moderately slow

Sadly  
C

Trains And Boats And Planes \_ are pass-ing by\_

F  
FC  
C

\_ They mean a trip \_ to Par - is or Rome \_ to some-one else, \_ but not for me \_

Am  
Am

\_ The trains and the boats and planes \_ took you a - way, a - way from me \_

C  
C

\_ We were so in love, \_ and high a - bove \_ we had a star \_

F  
FC  
C

\_ to wish up-on. Wish \_ and dreams come true, \_ but not for me. \_ The trains and the

Am  
Am

boats and planes \_ took you a - way, a - way from me. \_



97.

*Am*<sup>7</sup>  
Am<sup>7</sup>                      *D*  
D                      *Am*<sup>7</sup>  
Am<sup>7</sup>

You are from an - oth-er part of the world. You

*D*  
D                      *Am*<sup>7</sup>  
Am<sup>7</sup>                      *D*  
D                      *Am*<sup>7</sup>  
Am<sup>7</sup>

had to go back a - while and then you said you soon would re-turn a-gain.

*D*  
D                      *F*  
F                      *G*  
G

I'm wait-ing here like I prom-ised to. I'm wait-ing here, but where are you?

*C*  
C                      2nd time fade out  
C

Tacet

Trains And Boats And Planes took you a - way, but ev-'ry time.

*F*  
F                      *C*  
C

I see them I pray, and if my prayers can cross the sea the trains and the

*Am*  
Am                      Tacet

boats and planes will bring you back, back home to me.

98.

## YELLOW DAYS

## LA MENTIRA

(SE TE OLVIDA)

English lyric by  
ALAN BERNSTEINMusic and Spanish lyric by  
ALVARO CARRILLO

**Chorus**

(English) I re - mem - ber when the sun - light had a spe - cial kind of  
 (Spanish) Se te ol - vi - da que me quie - res a pe - sar de lo que

bright - ness, And the laugh - ter held a lov - er's kind of light - ness, Yel - low  
 di - ces, pues lle - va - mos en el al - ma ci - ca - tri - ces ini - po -

days, Yel - low days. She would hold me and a  
 si - bles de bo - rrar. Se le ol - vi - da que has - la

smile would spread a - round us so com - plete - ly, And the soft - ness of a kiss would lin - ger  
 pue - do ha - cer - te mal si me de - ci - do pues lu - ga - mor lo ten - go muy com - pro - me -

sweet - ly. Yel - low days, Yel - low days.  
 ti - do pe - ro a fuer - za no se - rá.

Gm C7 F6 D7 G7 C7 Gm C7 F6 D7 G7 C7 F

**F** **F7**

But then came thun-der and I heard her say good-bye through tears of  
*Y hoy re - sul - ta que no soy de la es - ta - tu - ra de tu*

**Bb** **Bb7** **Ab**

won-der; Now I'm all a-lone and my heart wants to know, Yel - low  
*vi - da y al de - jar - me ca - si, ca - si se te ol - vi - da que hay un*

**G7** **C7**

days, Where'd you go? Life is  
*pac-to en tre los dos. De mi*

**Gm** **C7** **F6**

emp-ty and the sun-light seems so harsh in- stead of ten- der, And the  
*par- la te de - vuel-vo to pro- me - sa de a - do - rar - me ni si-*

**D7** **G7** **C7**

laugh-ter's just an ech-o I re - mem-ber (from) Yel - low days, Yel - low  
*que - ra - sien - las pe - na por de - jar - me que e - se pac - to no es con*

1. **F** 2. **F**

days. I re - days.  
*Dios: Se te ol - Dios.*

100.

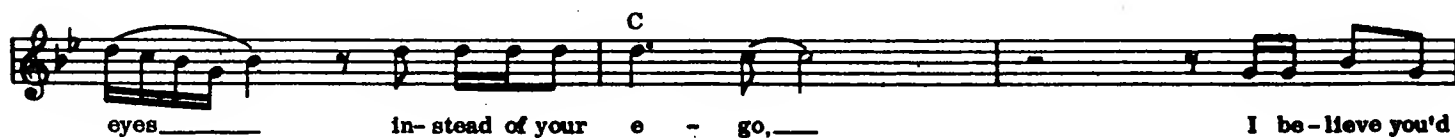
## Walk A Mile In My Shoes

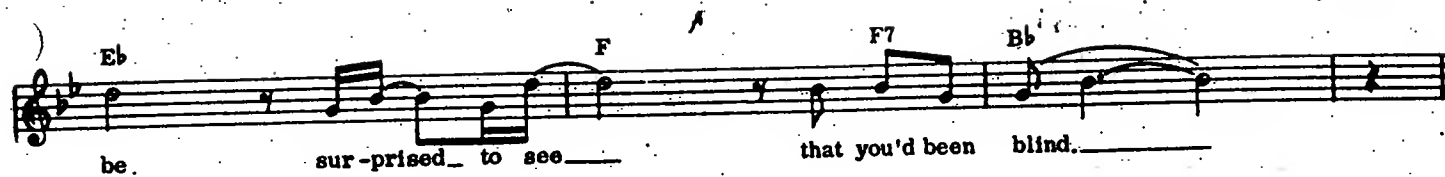
Words and Music by  
JOE SOUTH

Moderately slow, with a beat

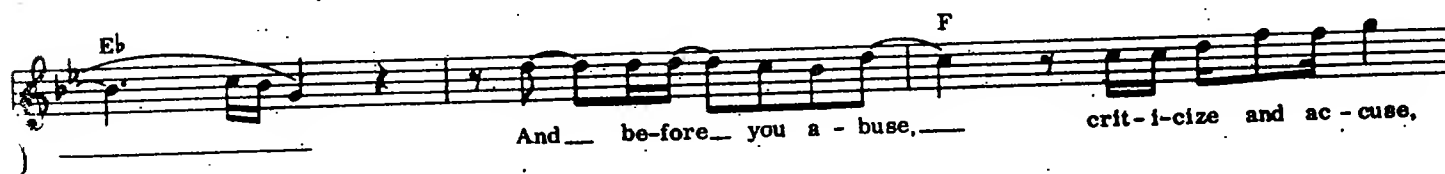
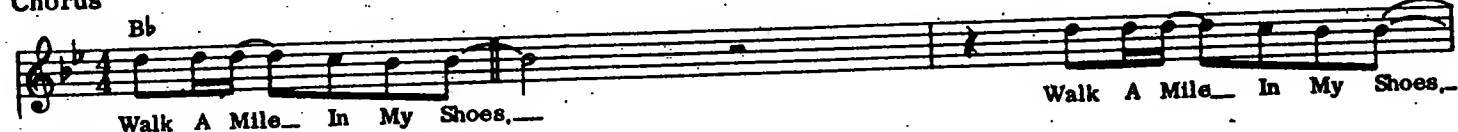


## Verse





## Chorus









## ADDITIONAL LYRICS







2. Now your whole world you see around you is just a reflection  
And the law of common says you reap just what you sow.  
So unless you've lived a life of total perfection  
You'd better be careful of every stone that you should throw.  
(Chorus)
3. And yet we spend the day throwing stones at one another  
'Cause I don't think or wear my hair the same way you do.  
Well I may be common people but I'm your brother  
And when you strike out and try to hurt me it's a-hurtin' you.  
(Chorus)
4. There are people on reservations and out in the ghettos  
And, brother, there but for the grace of God go you and I.  
If I only had the wings of a little angel  
Don't you know I'd fly to the top of the mountain and then I'd cry.  
(Chorus)

## MAMA CASS ELLIOT






## NEW WORLD COMING





There's a New World Com-ing and it's just a-round the bend,





There's a new world com-ing, this one's com-

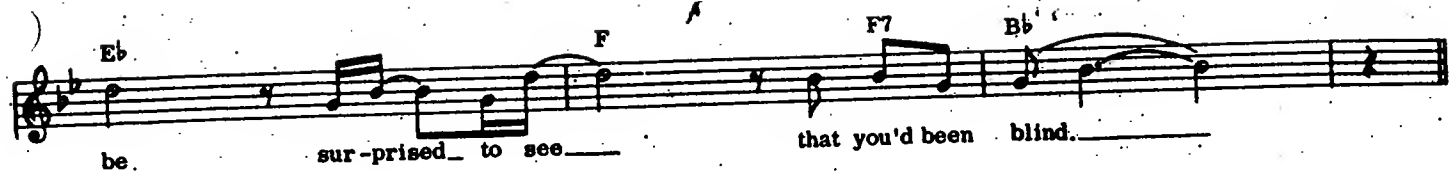
ing to an end. There's a new voice

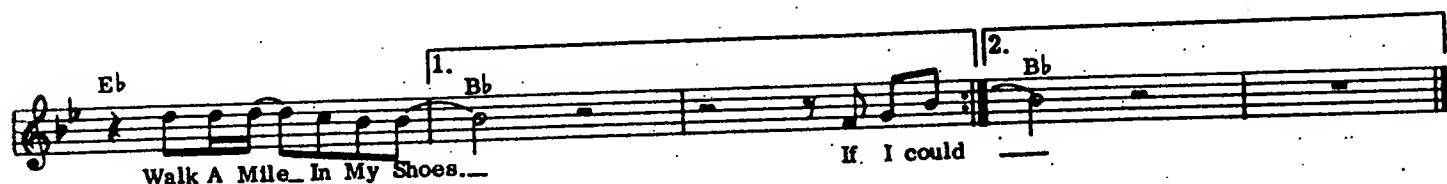
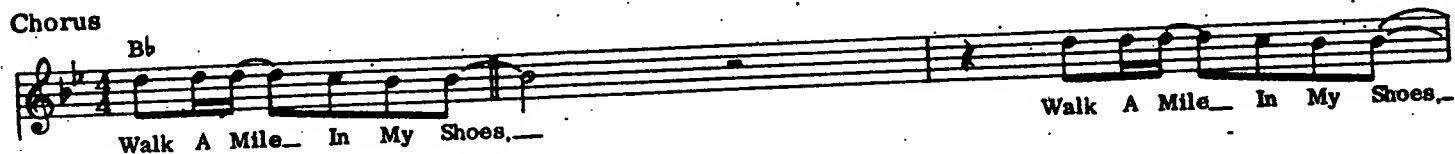
call-ing, you can hear it if you try, And it's grow-

ing strong - er with each day that pass - es by



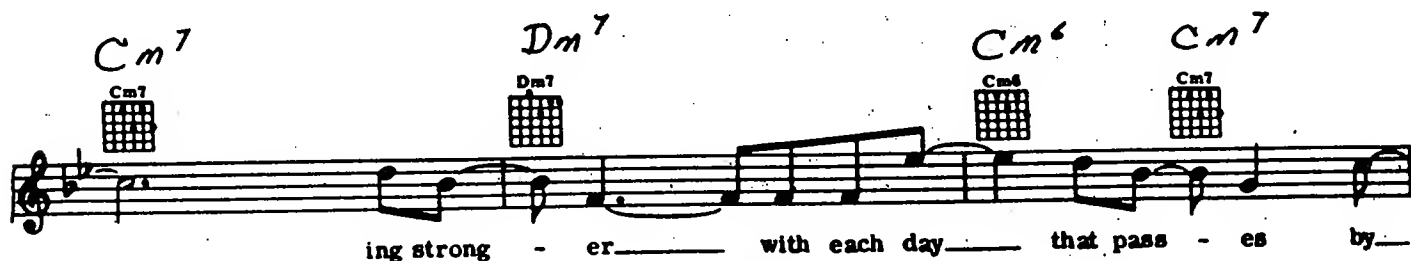
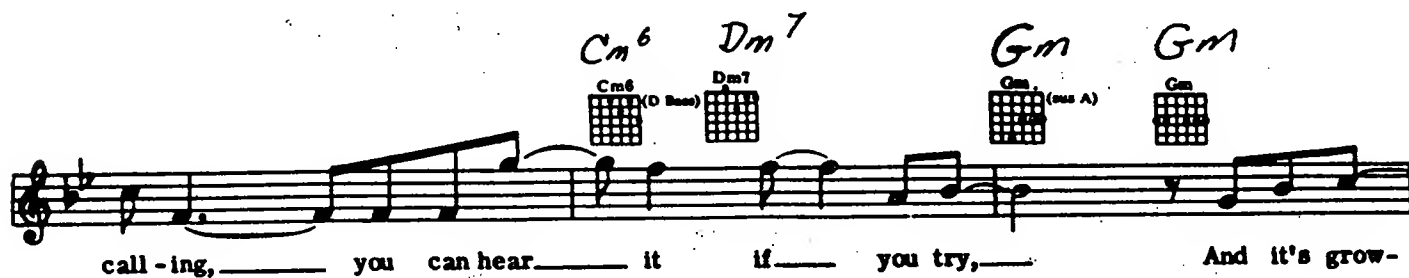
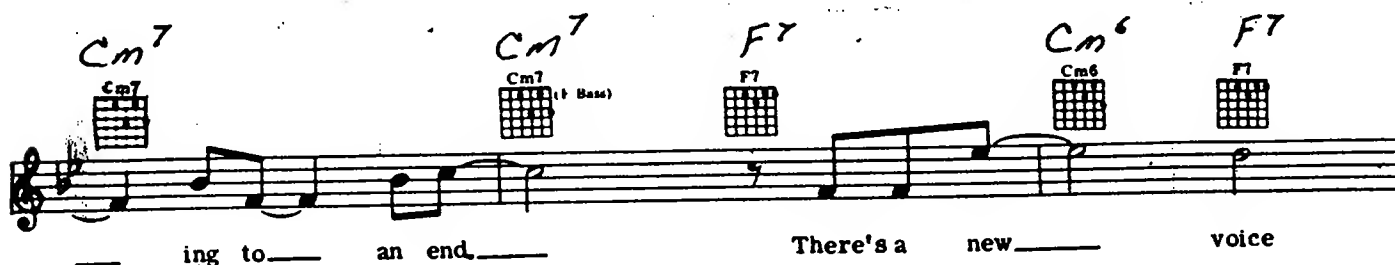
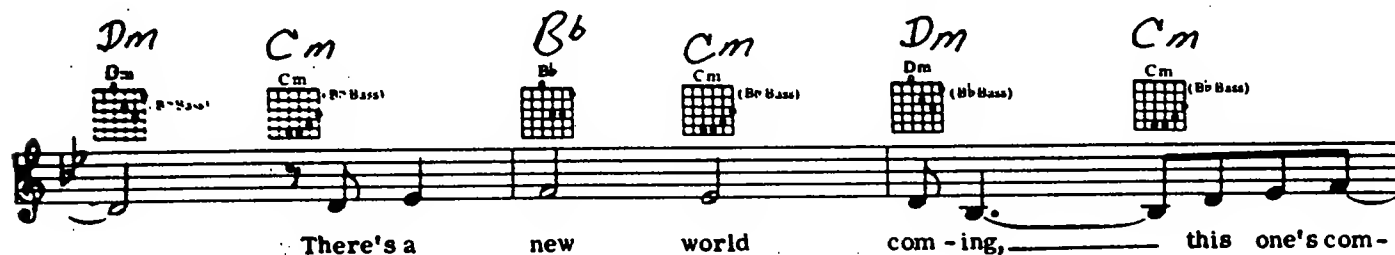
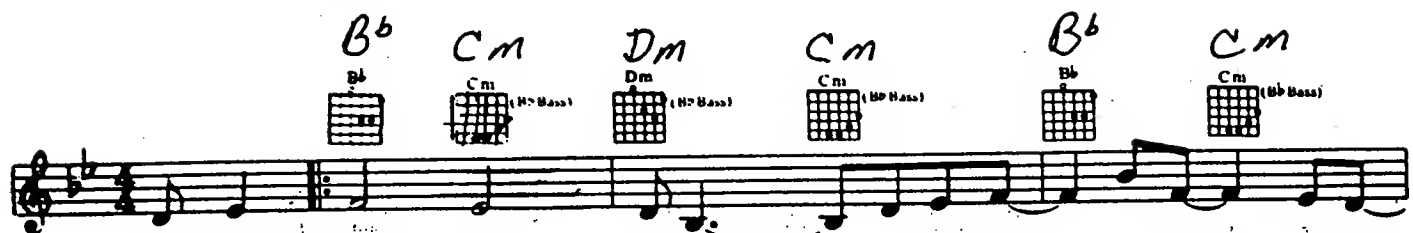
## Chorus



## ADDITIONAL LYRICS

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And the law of common says you reap just what you sow.  
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You'd better be careful of every stone that you should throw.  
(Chorus)
3. And yet we spend the day throwing stones at one another  
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4. There are people on reservations and out in the ghettos  
And, brother, there but for the grace of God go you and I.  
If I only had the wings of a little angel  
Don't you know I'd fly to the top of the mountain and then I'd cry.  
(Chorus)

## NEW WORLD COMING



























There's a brand new morn-ing ris-ing clear-






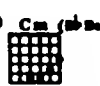
and sweet—and free— There's a new day dawn-ing—that be-longs—





to you—and me— Yes, a new— world's

com-ing—the one we've— had vi-sions of— Com-ing in peace,—

com-ing in joy,— com-ing in love.—

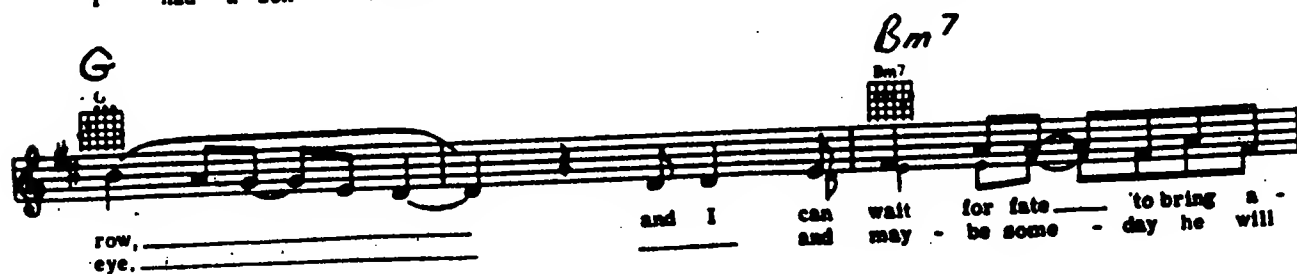
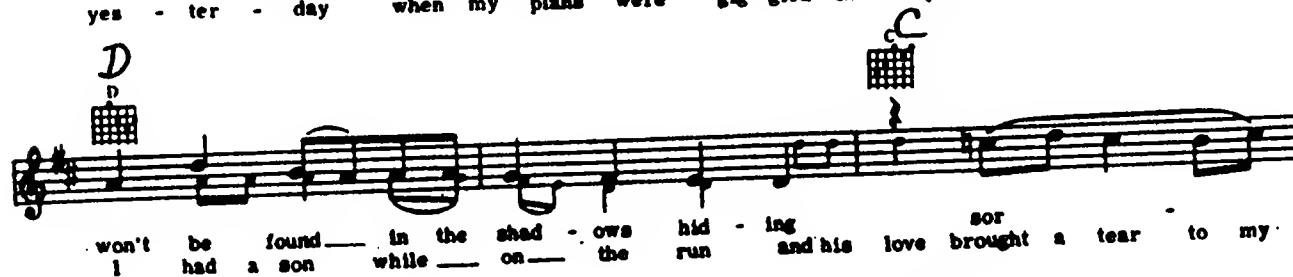
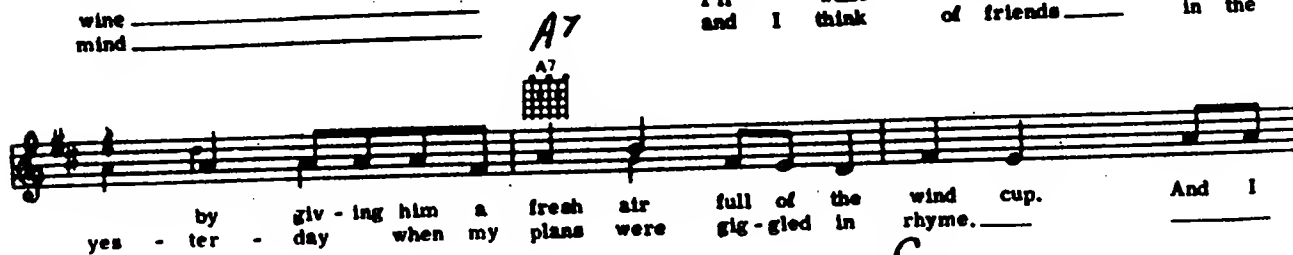
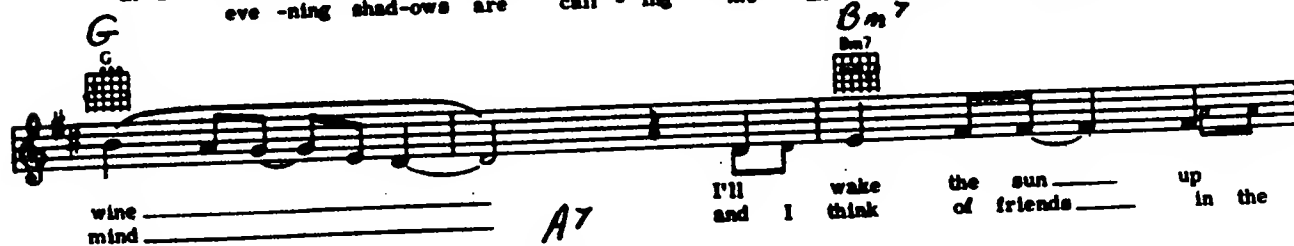
There's a Love. love, love, Com-ing in  
Keep repeating and fade out

## PEACEFUL

Moderate



VERSE



*A7*

round up to me an - y part of my to - mor - row, to -  
and say we had a pret-ty nice time, o

*D*

CHORUS

mor - row. 'Cause it's  
my.

*F6 E7 A Em7 A7*

oh no peace - ful here. There's

*Bm7 Em7 A*

no one bend - ing o - ver my shoul - der, no-bod-y breath - ing in my ear.

*F7 E6 A7 Em7 A7*


Oh, so peace - ful here.

*A7*




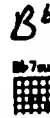
2. In the here.

## CLOSE YOUR EYES



I dreamed she came back home last night, I asked her where she'd been, she  
 real - ly came back home last night, it seemed as if she'd changed, she




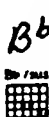





said she'd been a - round the world — and it al - most did me in. She said I  
 said that she'd go back to school — and try things once a - gain, — but you


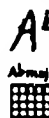










hope you did - n't wait too long, I have no sense of time. I  
 know it did - n't take too long, un - til she lost her way and

see you've writ - ten one last song and I — re - al - ize it's mine. I think of  
 all the rea - son in the world could see she could - n't stay. — As I

all the times we talked — and sing a nur - s'ry rhyme.  
 helped her pack her things — it did - n't hurt to say:

Close your eyes, I'm right be - side you, run for miles, you know I'll —

*Ab*  
*Gm* *Ab* *Gm* *Cm*

find you. 'Cause it's all the same, change your

*Gm* *Fm*

lov - ers, change your name if you need a friend.

*Bb7 sus* *Eb* *Gm*

Close your eyes, I'm back a - gain.

*Cm7* *Bb7* *Eb* *Gm* *Cm7* *Bb7*

2. She

108.

Chords:  $E^b$   $Gm$   $Cm^7$   $B^b7$   $A^b$   $Gm$   $Cm$

'CAUSE it's All the same, change your

Chords:  $Gm$   $Fm$

lov-ers, change your name if you need A friend. —

Chords:  $B^b7sus$   $E^b$   $Gm$   $Cm^7$   $B^b7$

Close your eyes, I'm back A gain. —

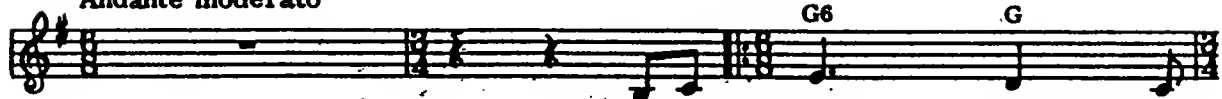
Chords:  $E^b$   $Gm$   $Cm^7$   $B^b7$

Repeat and fade

# DULCINEA

109.

Andante moderato



1. I have dreamed thee too  
(2. If I) reach out to



long, thee, Do not trem-ble and shrink from the touch of my hand on thy



heart. hair. Half a pray'r, half a  
Let my fin - gers but



song, see thou hast al-ways been with me, tho we have been al-ways a -  
thou art warm and a - live and no phan-tom to fade in the



- part. air. Dul - ci - ne - a,  
Dul - ci - ne - a,



Dul - ci - ne - a, I see  
Dul - ci - ne - a, I have

## UNTIL IT'S TIME FOR YOU TO GO

By  
BUFFY SAINTE-MARIE

**Moderately**

**C** **Cmaj<sup>7</sup>** **Em<sup>7-5</sup>**

You're not a dream, you're not an an-gel, you're a man;  
dif-f'rent, worlds a - part, we're not the same  
This love of mine had no be - gin-ning it has no end

**A<sup>7</sup>** **Dm** **Dm<sup>7</sup>** **G<sup>7</sup>**

I'm not a queen, I'm a wo-man take my hand. We'll make a  
We laughed and played at the start like in a game. You could have  
I was an oak now I'm a wil-low now I can bend. And tho I'll

**C** **Cmaj<sup>7</sup>** **Em<sup>7-5</sup>** **A<sup>7</sup>** **Dm<sup>7</sup>**

space in the lives that we planned And here we'll stay un-til it's  
stayed out-side my heart but in you came And here you'll stay un-til it's  
ever in my life see you a - gain Still I'll stay un-til it's

**G<sup>7</sup>** **C** **D<sup>6</sup>**

*To Coda* 1. 2. 3.

time for you to go. Yes, we're go. go. go.  
time for you to go. go. go. go. go.  
time for you to go. go. go. go. go.

**B<sup>b</sup>7** **C** **D<sup>6</sup>** **B<sup>b</sup>7** **C**

Don't ask why, don't ask how.  
Don't ask why of me, don't ask how of

**F<sup>7</sup>** **Am** **D<sup>7</sup>**

Don't ask for - ev - er love me,  
Don't ask for - ev - er of me love me,

**G<sup>7</sup>** **C** **D<sup>6</sup>** **B<sup>b</sup>7** **C**

*1st time D.C. to lyric 3.  
2nd time D.C. to lyric 1.  
then to Coda.*

love me now!  
love me now!

**CODA** **D<sup>6</sup>** **B<sup>b</sup>7** **C**

go.



# ELUSIVE BUTTERFLY

III.

**C**

**Dm**

1. You might wake up some morn - in' to the  
 Out on the new hor - i - zon, you may  
 2. You might have heard my foot - steps e - cho  
 You might have seen me run - ning through the

**G7**

sound of some - thing mov - ing past your win - dow in the wind.  
 see the float - ing mo - tion of a dis - tant pair of wings.  
 soft - ly in the dis - tance, through the can - yons of your mind.  
 long, a - ban - doned, ru - ins of the dreams you left be - hind.

**Dm**

**G7**

**Dm**

— And if you're quick e - nough to rise, you'll catch the fleet - ing glimpse of  
 — And if the sleep has left your ears, you might hear foot - steps run - ning  
 — I might have e - ven called your name as I ran search - ing af - ter  
 — If you re - mem - ber some - thing there that glid - ed past you tol - lowed

**G7**

**C**

some one's tad - ling shad - ow.  
 through an o - pen mend - ow.  
 some - thing to be - lieve in.  
 close by heav - y breath - ing.

**Dm**

**G7**

**C**

**G7** Don't be con - cerned. it will not harm you it's on - ly  
 me pur - su - ing some - thing I'm not sure of. A - cross my dream.

**G7**

**C**

**G7**

— with nets of won - der. I chase the bright, E - lus - ive But - ter - fly of

◆ To Coda

**C**

**D. S. al Coda**

love.

◆ Coda

**C**

love.

## SON-OF-A-PREACHER MAN

1. Jim-my Fay was a preach - er's son when his dad - dy would vis - it he'd come a - long.  
2. Be-in' good is - n't al - ways eas - y no mat - ter how I try.

When they gath - ered 'round the par - lor talk - in' cous - in Jim - my would take me walk - in'  
When he start - ed sweet talk - in' to me he'd come 'n tell me ev - ry - thing is al - right;



out thru the back yard we'd go walk - in', And then he'd look in - to my eyes,  
kiss and tell me ev - ry - thing is al - right, And 'Can I sneak a - way a - gain to - night."

Lord knows, to my sur - prise, The on - ly one who could ev - er reach me


was the son - of - a preach - er man; The on - ly boy who could ev - er teach me

was the son - of - a preach - er man, yes he was, he was. Ooh.

C





Bb F




How well I re-mem-ber the look that was in his eyes,— Steal-in' kiss-es from me

G7




on the sly, Tak-in' time to make time, Tell-in' me that he's all mine.—

C7



Learn-in' from each oth - ers knowin' and look-in' to see how much we've grown,— And the

CHORUS F Bb F



on - ly one who could ev - er reach me was the son-of - a preach - er man; The on - ly one who could

Bb F C7 Bb



ev - er teach me was the son-of - a preach - er man; Yes he was.— Yeah!— The

*Repeat Chorus and fade out!*

## I FEEL THE EARTH MOVE

*Cm<sup>7</sup>* *F* *Cm<sup>7</sup>*

I feel the earth move un-der my feet; I feel the sky tum-bl-ing down;

*F* *Cm<sup>7</sup>*

I feel my heart start to trem-b:- in' when-ev - er you're a-round.

*F* *B<sup>b</sup>* *E<sup>b</sup> maj<sup>7</sup>* *E<sup>b</sup>6* *A<sup>b</sup> maj<sup>7</sup>* *A<sup>b</sup>6* *Fm<sup>7</sup>*


Ooh, - ba - by, when I see your face - mel-low as the month of May,

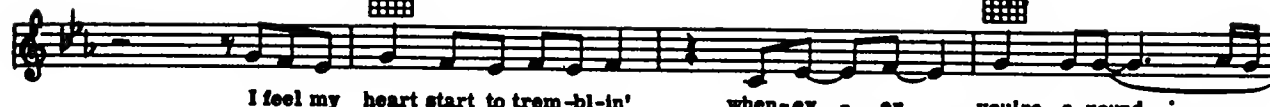
*A<sup>b</sup>* *E<sup>b</sup> maj<sup>7</sup>* *E<sup>b</sup>6* *A<sup>b</sup> maj<sup>7</sup>* *Fm<sup>7</sup>*

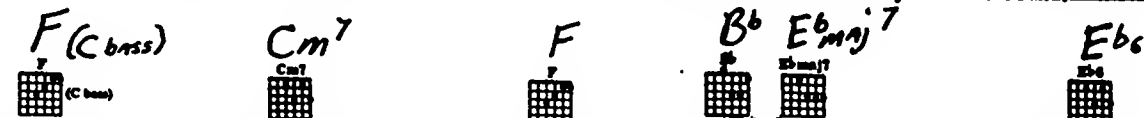
Oh, - dar - lin', I can't stand it when you look at me that way -


*A<sup>b</sup>* *F* *Cm<sup>7</sup>* *F* *Cm<sup>7</sup>*


I feel the earth move un-der my feet; I feel the sky tum-bl-ing down;










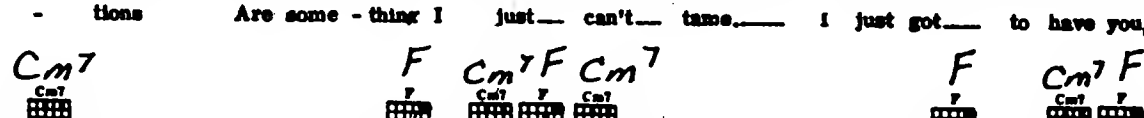





















(Sittin' On)

**THE DOCK OF THE BAY**By  
STEVE CROPPER and  
OTIS REDDING

Moderato

1. Sit-tin' in the morn - ing sun, I'll be sit - tin' when the eve - nin' come.  
left my home in Georgia, and this head-ed for the Fris - co Bay.  
3. Sit-tin' here rest-in' my bones, lone-li- ness won't leave me lone.

Watch-in' the ships roll in, then I watch-'em roll a - way a gain. Yeah, I'm  
I have noth-ing to live for, look like noth-ing gon - na come my way. So, I'm just gon-na  
Two thou - sand miles I roam just to make this dock my home. Now, I'm just gon-na

sit-tin' on the dock of the bay } watch-in' the tide roll a - way. (Oo - ee) Sit-tin' on the dock of the  
sit on the dock of the bay }  
sit on the dock of the bay }

bay, wast - in' time.

Look like noth-ing gon - na change, ev - 'ry-thing still re-mains the same.

I can't do what ten peo-ple tell me to do, so I'll guess I'll re-main the same.

1. D 2. 1 3. D Fine

2. D To next strain

D.C. al Fine

# WANTING THINGS

117

Moderately, with expression

Cmaj9 Dm7(G) Cmaj9 Dm7(G)  
 Tell me how long must I  
 When will I learn to re-

Cmaj9 Dm7(G) Cmaj9 Dm7(G)  
 keep  
 sist  
 WANT - ING THINGS,  
 WANT - ING THINGS,  
 Need - ing  
 Touch - ing

Cmaj9 C  
 things, when I have so much. There are man - y  
 things that say "do not touch." Peo - ple that I

Bm9 E7(b9) Amaj7 Am7 Am7(D)  
 men who have much less than me, Day by day they make their way.  
 meet seem to think I am strong, They don't see in - side of me.

D7(b9) D7(b9)+9 D7(b9) Gmaj7 G6(9b9) G7 F(G) G7  
 And they find more in life than I can see. Tell me,  
 So they don't know I'm weak and of-ten wrong. Tell me,

Cmaj7 Dm7(G) Em7  
 Why must I keep WANT - ING THINGS,

A7(b9) Dm9 Dm9(G) G6/b  
 — Need-ing things that just can't be

Bm11 Cmaj7  
 minel

# WHOEVER YOU ARE, I LOVE YOU

*Slowly, with feeling*

Some-times your eyes look blue to me,  
Some-times I feel you're mine a-lone,

Al-though I know they're real-ly green.  
And yet I'm sure it's just not so.

I seem to see you dif-frent-  
I get this feel-ing on my

ly; — Chang-ing as I'm — treat-ed kind-ly, or treat-ed mean-ly. From  
own. — Aft-er I learn — if you're stay-ing, or if you're go-ing. From

mo-ment to mo-ment you're two dif-frent peo-ple,  
mo-ment to mo-ment you're two dif-frent peo-ple,

Faith-ful and warm, when I'm in your arms, and then, when you leave, — you're  
Some-one I know as the man I love, or the man I wish — I

so un-true. But how — ev-er you are, — Deep down what-  
nev-er knew.

*Ritard*  
De (add7) D9

ev-er you are, — WHO - EV-ER YOU ARE, — I LOVE YOU.

Some-times your eyes look blue to me.

Chords: Gmaj7, Dm7, Gmaj7, Em, Em11, Em7(A), A9, Am9, D9/s, Gmaj9, G+, Em7, B11, Bm7 F#m7, D7, C/D, D67(+5), Cmaj7, C, Cmaj7, Fdim, Cmaj7, C, Am7, Am7, De(add7), Gmaj7, G, F#m7, F#m7(B), B9(add6), E7(sus4), E7, E7 (add6), E7(+5), Am7, Am7, De(add7), Gmaj7, Dm7, Gmaj7.



# KNOWING WHEN TO LEAVE

119.

Gmaj7 A(G) F#m7 F#m7

Go while the go-ing is good, KNOW-ING WHEN TO LEAVE may be the  
Fly while you still have your wings, KNOW-ING WHEN TO LEAVE won't ev-er

Am7 G(add9)

smart est thing that an-y-one can learn. Go.  
let you reach the point of no re-turn. Fly.

Gmaj7 Cmaj7 Gmaj7 Bbmaj9 1.

I'm a-fraid my heart is-n't ver-y smart.  
Fool-ish as it seems, I still have my dreams.

2. Dmaj7 G6(A)

So I keep hop-ing day aft-er day, as I wait for the man. I need  
walks in your life, you just bet-ter be sure. he's right,

Dmaj7 G6(A) Dmaj7 G(A) A

night aft-er night, And I wish for a love that can be, Though I'm sure that  
'Cause if he's wrong, there are heart-aches and tears you must pay; Keep both of your

Dmaj7 G6(A) Dmaj7

no one can tell where their wish-es and hopes will lead, Some-how I feel there is  
eyes on the door, nev-er let it get out of sight, Just be pre-pared when the

1. G6(A) Bbmaj9

hap-pi-ness just wait-ing there for me. When some-one  
time has come for you to run a-

2. Bbmaj9

way.

Gmaj7 A(G) F#m7 Gmaj7 A(G)

Sail when the wind starts to blow, But like a fool I don't

F#m7 Eb(F) C(D)

know when to

Abmaj7 **f**

leave.

## HEY THERE LONELY GIRL

REFRAIN

*Cmaj<sup>7</sup>* *Bm<sup>7</sup>*

Hey there, lone-ly girl, lone-ly girl

*Am<sup>7</sup>* *Gmaj<sup>7</sup>* *G* *Cmaj<sup>7</sup>*

let me make your bro-ken heart like new. Hey there, lone-ly girl,

*Bm<sup>7</sup>* *Am<sup>7</sup>* *G* *C* *G*

lone-ly girl, don't you know this lone-ly boy loves you?

VERSE

*Bm* *C*

Ev-er since he broke your heart, you seem so lost. each time you  
lips can kiss your lips and make your

*D* *Bm*

(tacet)

pass my way. Oh how I long to take your hand, and say don't  
heart stand still; But once you're in my arms you'll see no one can

121.

Cry, I'll kiss your tears a - way.  
kiss your lips the way I will.

REFRAIN

Hey there, lone-ly girl, lone-ly girl, let me make your bro-ken heart like

new. Hey there, lone-ly girl, lone-ly girl.

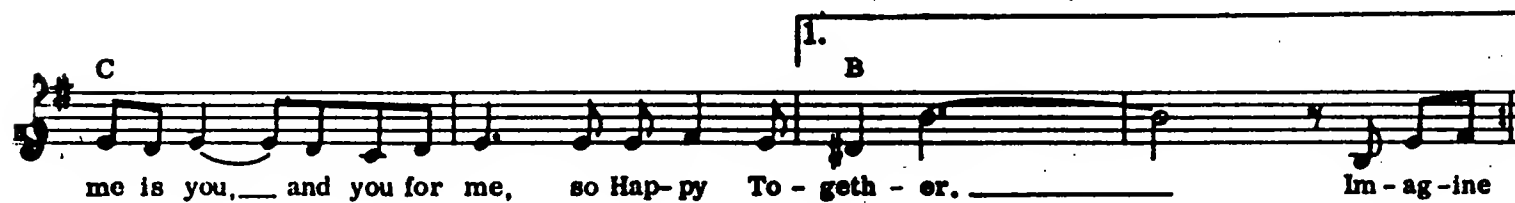
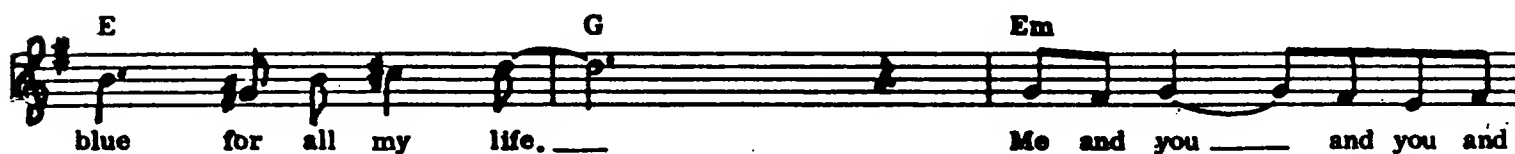
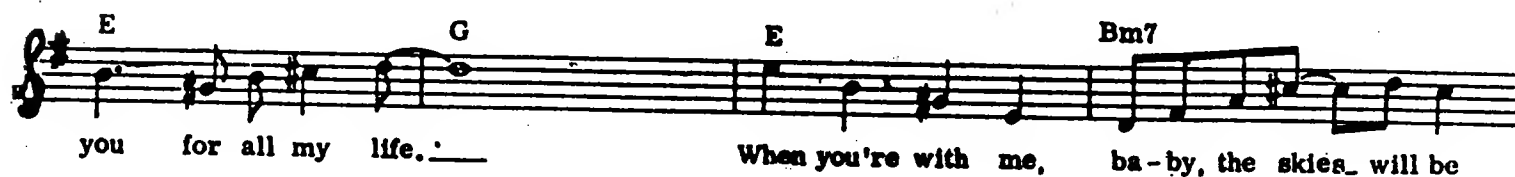
don't you know this lone-ly boy loves you? You think that on - ly his two

you. Hey there lone-ly girl, lone-ly girl.

don't you know this lone-ly boy loves you?

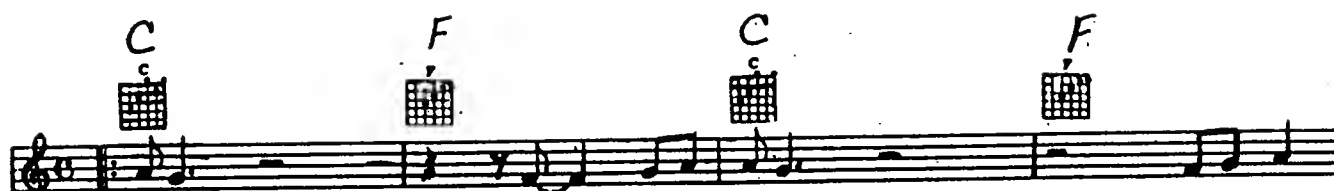
# HAPPY TOGETHER







124.

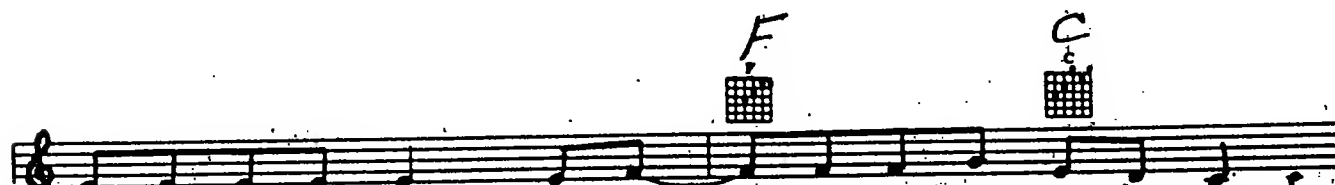
## SUGAR, SUGAR


  
 Sug-ar, ah,— hon-ey, hon-ey, You are my


  
 can - dy girl— And you've got me want-ing you.—


  
 Hon-ey, ah,— Sug-ar, Sug-ar, You are my


  
 can - dy girl— And you've got me want-ing you.—


  
 I just can't be - lieve the love - li - ness of lov - ing you.  
 When I kissed you. girl, I knew— how sweet a kiss could be. (I

*F* *C*

(I just can't be - lieve it's true.) — I just can't be - lieve the one —  
 know how sweet a kiss can be.) — Like the sum-mer sun - shine, pour —

*F* *C* *G* *G*<sup>7</sup>

— to love this feel - ing to. (I just can't be - lieve it's true.) — Ah,  
 — your sweet-ness o - ver me. (Pour your sweet-ness o - ver me.) —

*F* *G* *C*

2. Oh, — Pour a lit-tle sug-ar — on it, hon-  
 (Pour your sweet-ness o - ver me.) — Sug- ar,

*F* *C* *F*

ey.  
 Pour a lit - tle sug - ar — on it, ba - by.

*C* *F* *G*<sup>7</sup> *C*

I'm gon-na make your life — so sweet, yeah, yeah, — yeah. Pour a lit-tle — sug - ar on it,

*F* *G*<sup>7</sup> *C*

yeah, yeah, — yeah. Pour a lit-tle sug - ar — on it, hon - ey. Ah!

## THE LAST WALTZ

Gmaj7 F#m7 Fm7

1. I won - dered should I go or should I stay \_\_\_\_\_  
 2. - Thought the love we had was go - in' strong \_\_\_\_\_

Em7 A7 Dmaj7 D8

The band had on - ly one more song to play \_\_\_\_\_ And  
 Through the good and bad we'd get a - long \_\_\_\_\_ And

Gmaj7 F#m7 Fm7

Then I saw you out the corn - er of my eye \_\_\_\_\_  
 Then the flame of love died in your eye \_\_\_\_\_ My

Em7 A7 D A7 Em7 A7

A lit - tle girl a - lone and so shy I had the  
 heart was broke in two when you said "good - bye"

D Dmaj7 Gmaj7 G8 A7 Em7 A7

last waltz with you \_\_\_\_\_ Two lone - ly peo - ple to -



127.



128.

## PLAY ME

The image shows a musical score for the song 'PLAY ME'. It consists of ten staves of music in G major (one sharp). The melody is written on a treble clef. Chords are indicated by letters (D, G, A, Em, Dsus, A7) and guitar chord diagrams (a grid with numbers 1-4). The lyrics are written below the notes.

She was morn-ing and I was night time. I one day  
 woke up to find her ly - in' be side my bed.  
 I soft - ly said. "Come take me." For  
 I've been lone - ly, in need of some - one, As though I'd  
 done some - one wrong some - where, But I don't know where,  
 I don't know where, come late - ly.  
 You are the sun, I am the moon, you are the words. I am the tune, play me.  
 Song she sang to me, song she  
 so it was that I came to



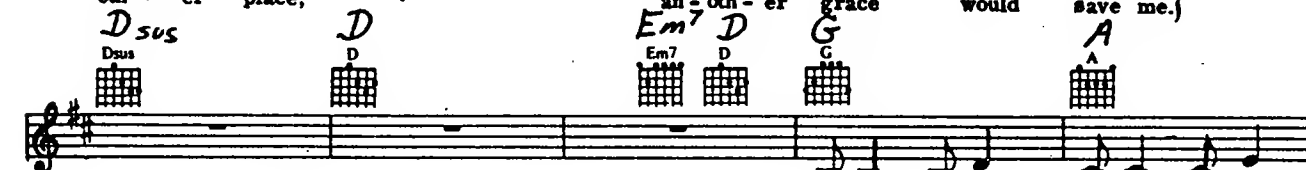
brang to me, Words that rang in me, rhyme that sprang from me  
 trav-el Up - on a road that was thorned and nar-row, an -



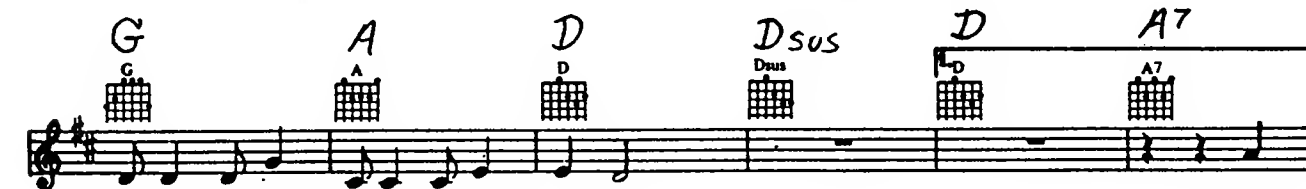
warmed the night,  
 oth-er place,

and what was right  
 an-oth-er grace

be - came me.  
 would save me.

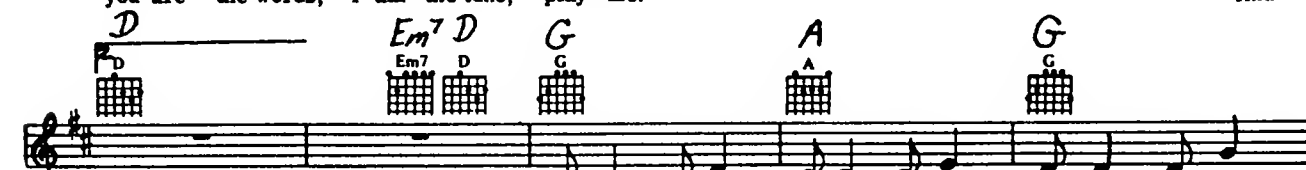


You are the sun, I am the moon,

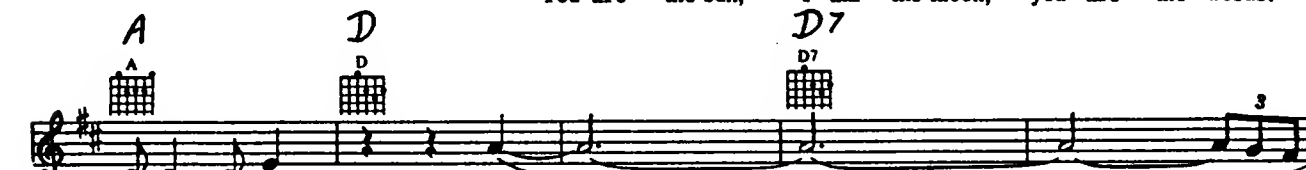


you are the words, I am the tune, play me.

And

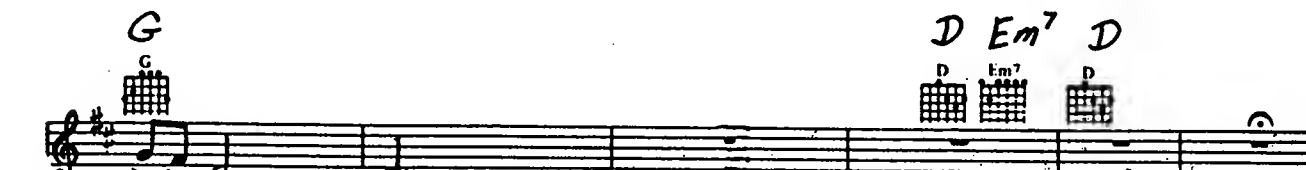


You are the sun, I am the moon, you are the words.



I am the tune,

Play



me.

130.

## LOVE IS THE ANSWER

Gadd9 G Am7 Gadd9

Where do you start love is the an - swer,

Am7 Gadd9 Am7

Go look in your heart love is the

Dm7 G7 Cadd9 C

an - swer. In the dawn I will wan - der with you

Dm7 G G#dim Am D7

in the pale morn - ing mist to touch the

Gadd9 G Am7 D9 Dm7 Em7 Fmaj7 Eb9 Am7 D7

lips that the gods have kissed.

Gadd9 G Am7 Gadd9 Am7

Win - ter or spring love is the an - swer,

Gadd9 Am7 Dm7 G7

A - pril can make your heart a danc - er. Oh how beau - ti - ful

Cadd9 C Dm7 G Gdim Am

liv - ing can be when love o - pens her arms

D7 C Cdim Dm7

So shall it be for my love and

C Cdim Dm7 C Cdim

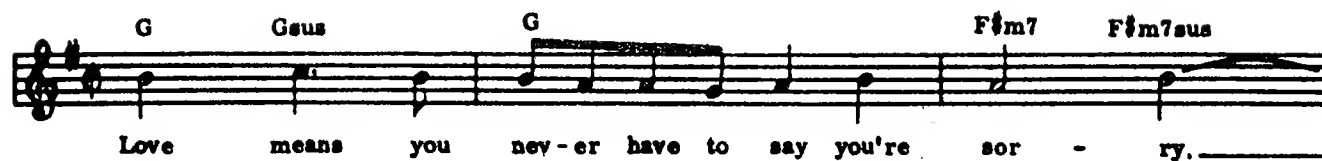
me, for my love and me,

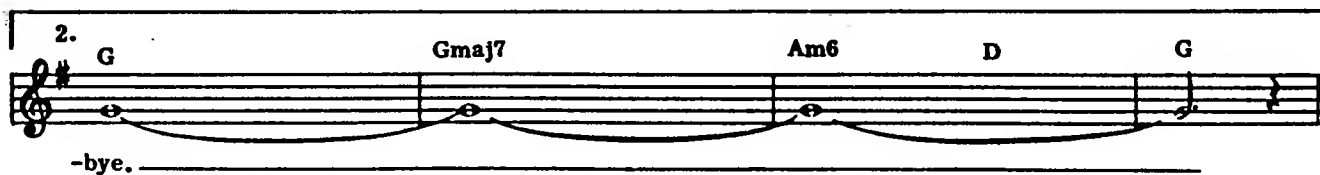
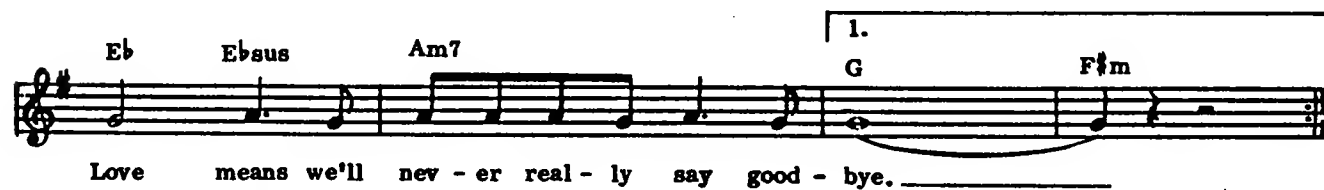
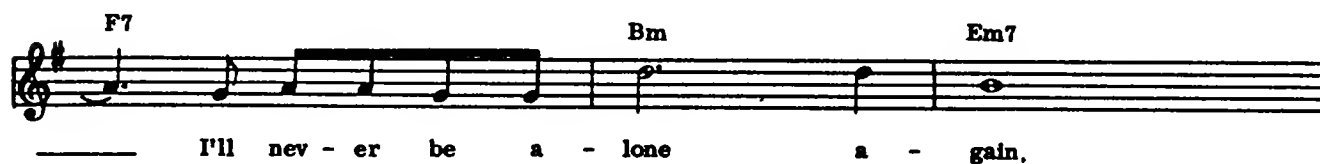
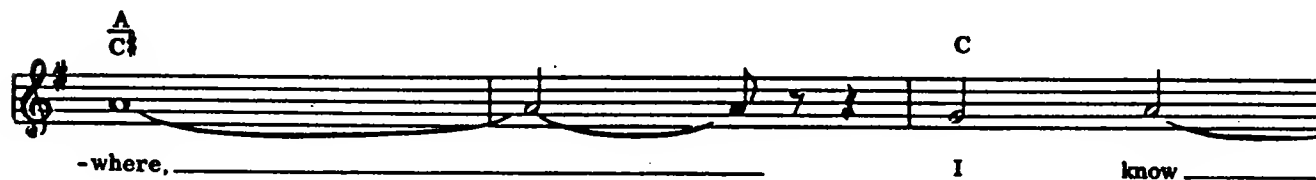
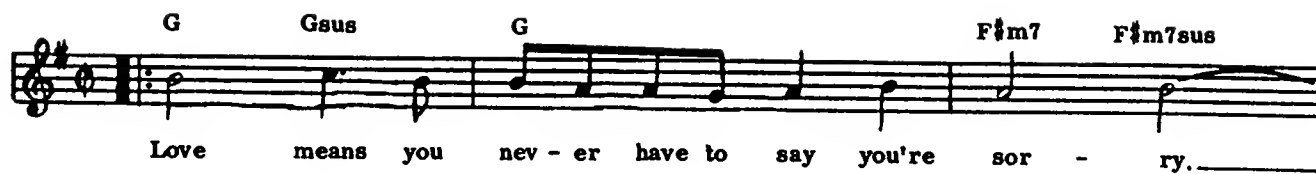
Dm7 C C9/6

for my love and me.

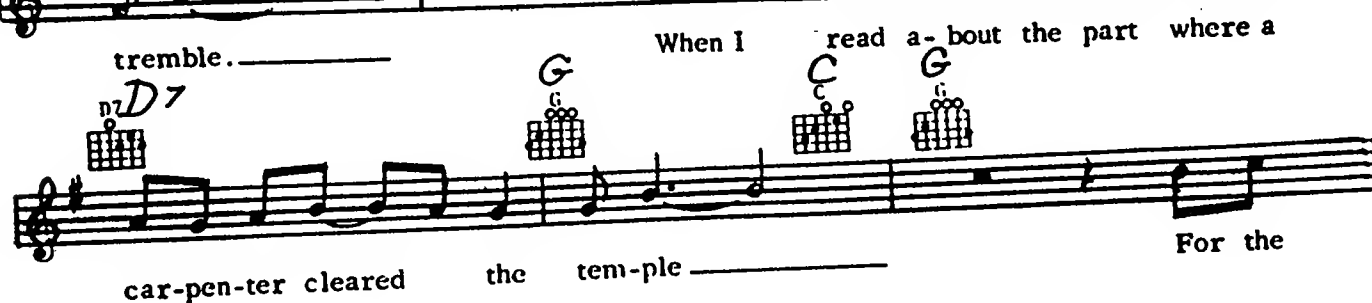
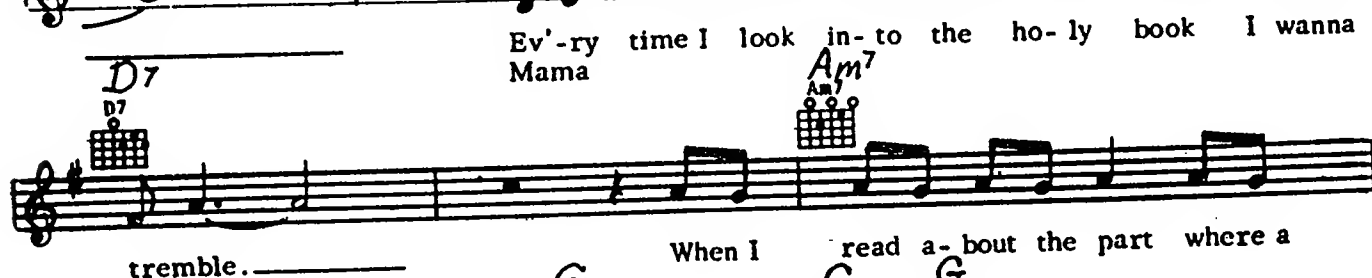
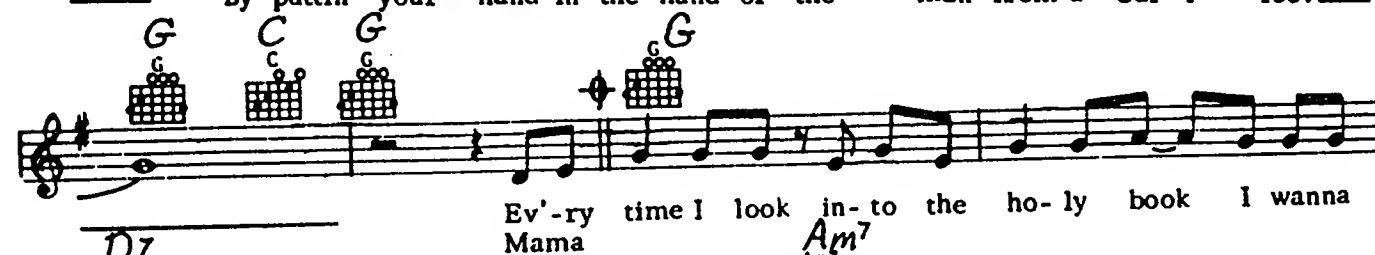
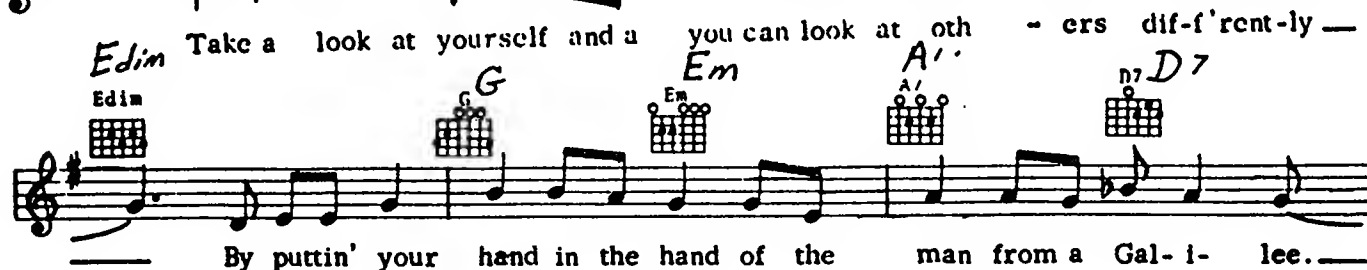
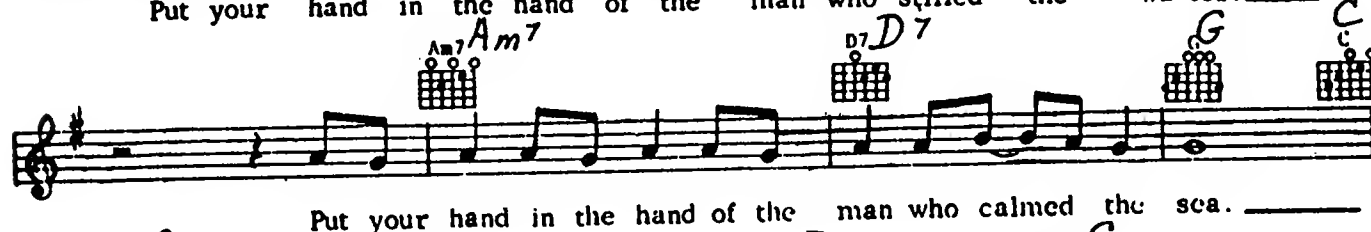
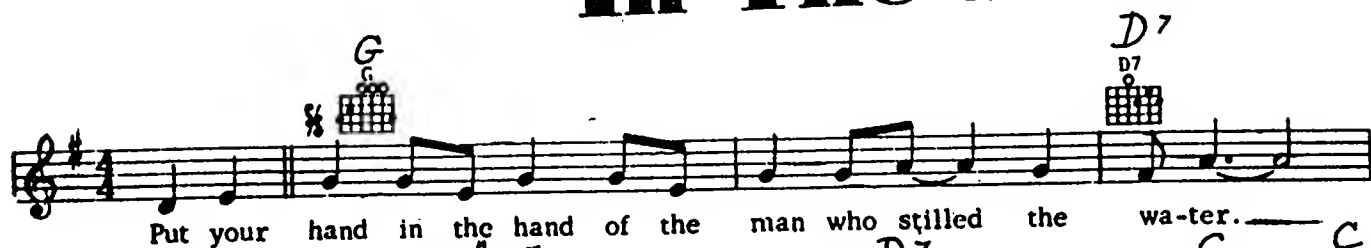
# LOVE MEANS

(You never have to say you're sorry)





# Put Your Hand In The Hand





*Dm<sup>7</sup>* *G<sup>7</sup>* *C* *Edim* 135.

buy-ers and the sellers were no diff'rent fellas than what I profess to be. \_\_\_\_\_ And it

*G* *Em* *A<sup>7</sup>* *D<sup>7</sup>* *G* *C* *G* D.S.al Coda

causes me pain to know I'm not the gal that I should be. \_\_\_\_\_ Put your  
(guy)

*G* *D<sup>7</sup>* Coda

taught me how to pray be-fore I reached the age of sev- en. \_\_\_\_\_

*Am<sup>7</sup>* *D<sup>7</sup>*

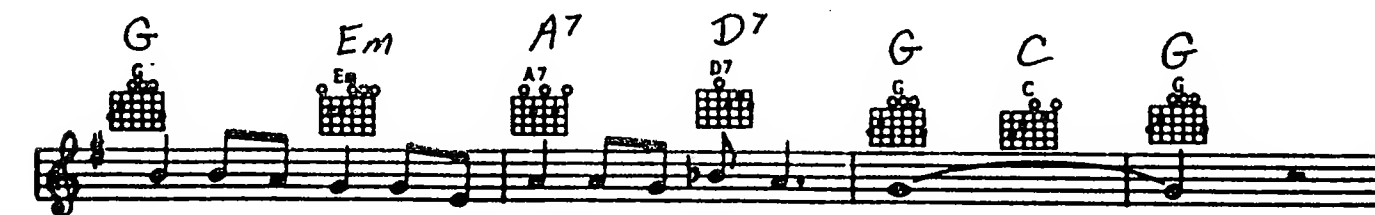
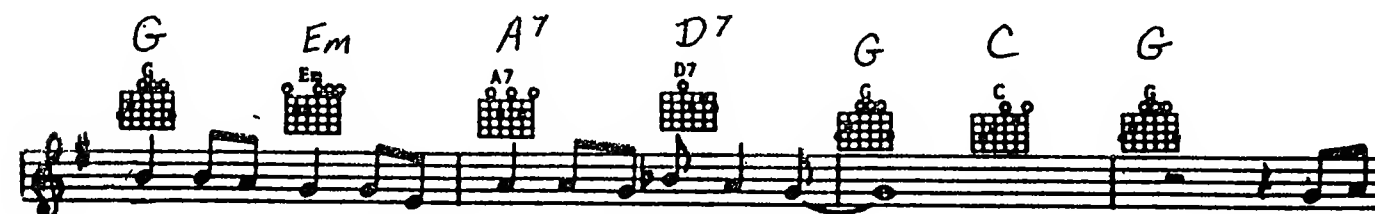
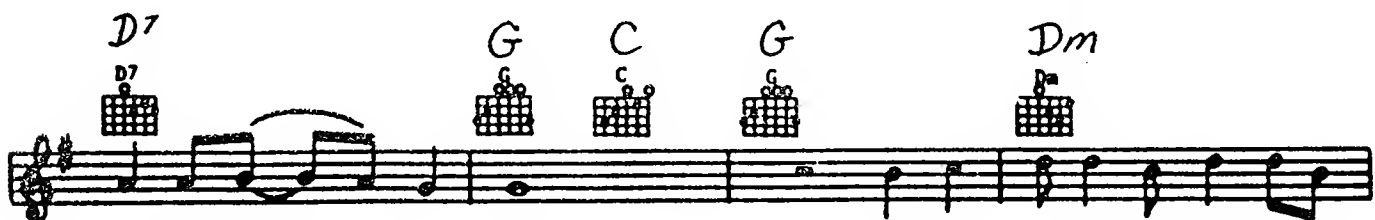
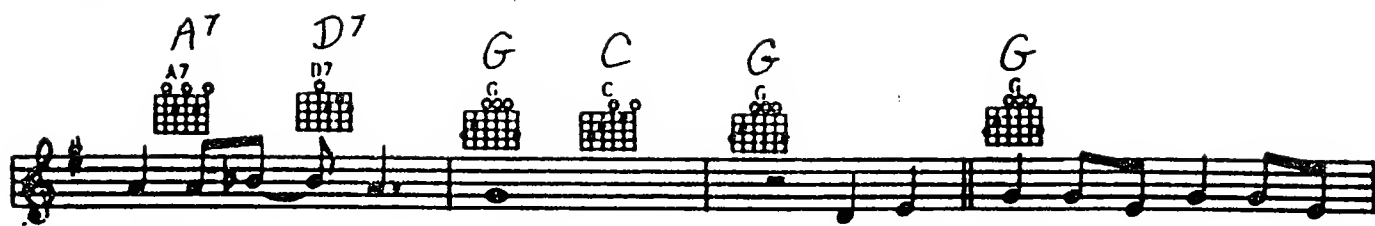
And when I'm down on my knees that's a when I'm close \_\_\_\_\_ to

*G* *C* *G* *Dm<sup>7</sup>* *G<sup>7</sup>*

heaven. \_\_\_\_\_ Daddy. lived his life with two kids and a wife you

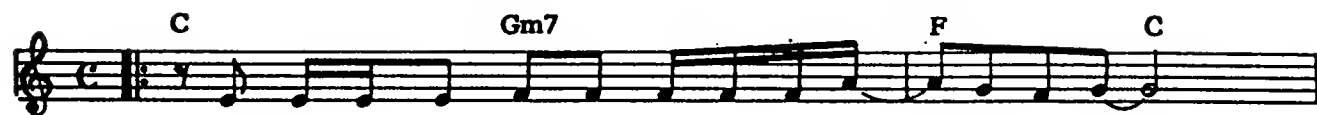
*C* *Edim* *G* *Em*

do what a you must do \_\_\_\_\_ But he showed me e-nough of what it

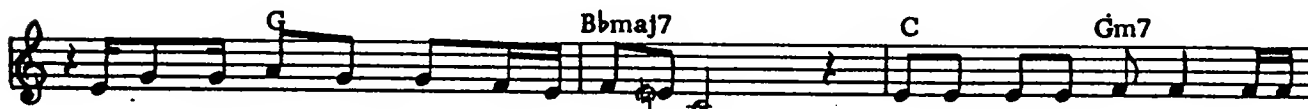


# FIRE AND RAIN

137.



Just yes - ter - day morn - in' they let me know — you were gone, —



Su-san, the plans they made put an end to you.

I walked out this morn-in' and I



wrote down this song, —

I just can't re-mem-ber who to send it to.

Chorus:



I've seen fire and I've seen rain,

I seen sun-ny days that I thought would nev-er

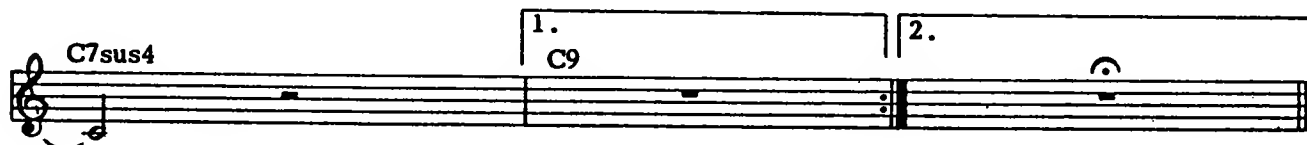


end,

I seen lone - ly times — when I could not find a friend, —



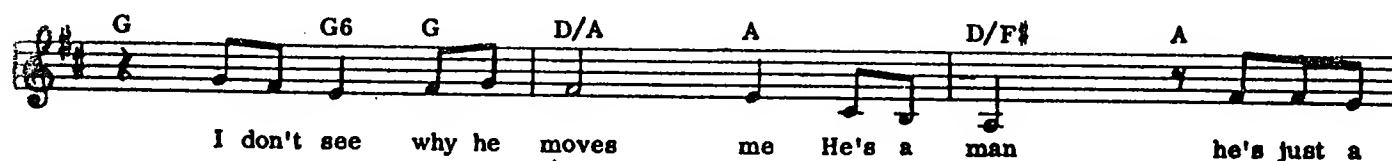
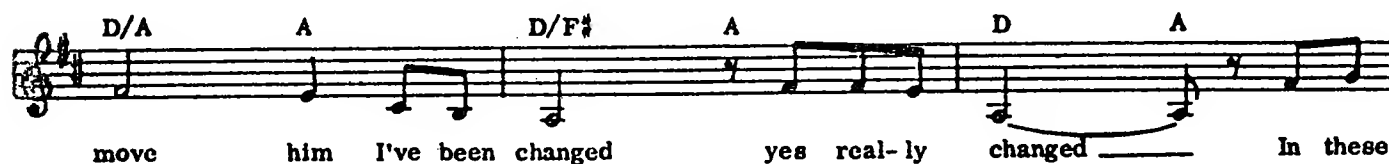
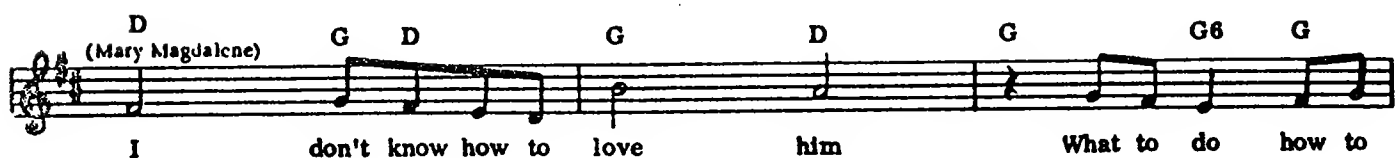
But I al - ways thought that I'd see you a - gain. —

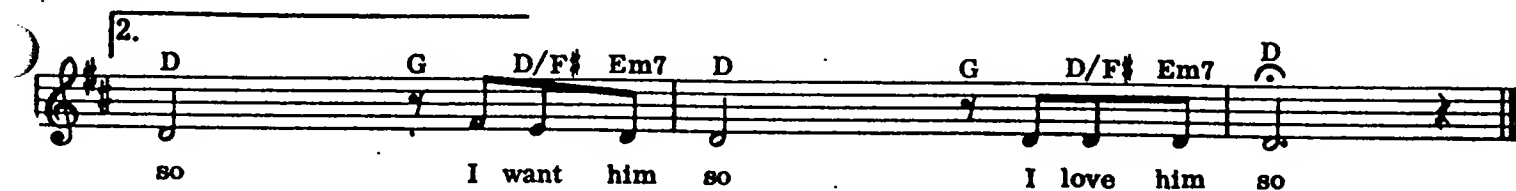
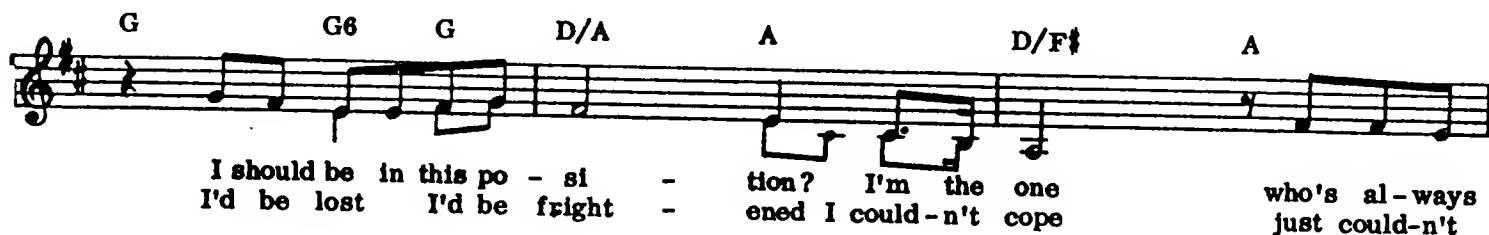
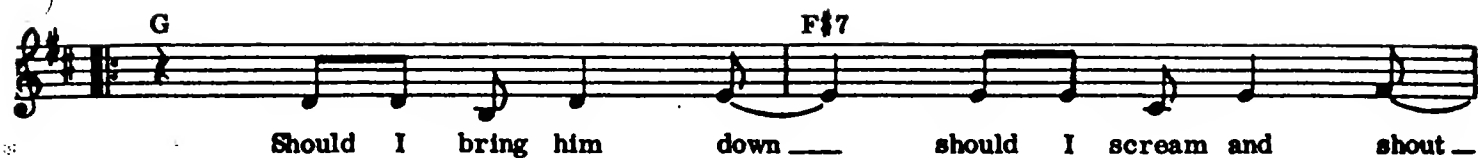


Verse 2. Won't you look down upon me, Jesus, you got to help me make a stand  
You just got to see me through another day  
My body's achin' and my time is at hand  
An' I won't make it any other way. (Chorus)

3. Been walkin' my mind to an easy time, my back turned towards the sun  
Lord knows when the cold wind blows it'll turn your head around  
Well, there's hours of time on the telephone line, to talk about things to come  
Sweet dreams and flying machines in pieces on the ground. (Chorus)

# I DON'T KNOW HOW TO LOVE HIM





## MR. BOJANGLES

Words and Music by  
JERRY JEFF WALKER

Moderate Waltz beat



1. I knew a man Bo - jan -  
 2. (I) met him in a cell  
 3. (He) said his name, Bo - jan -  
 4. (He) danced for those at min -  
 5. (He) said, "I dance now at

D/C# bass

D/B bass

D7

G

- gles and he danced for you, in worn out  
 - in New Or-leans I was down and  
 - gles, Then he danced a lick a - cross the  
 - strel shows and coun - ty fairs through - out the  
 ev - 'ry chance in honk - y tonks for drinks and

A7

D

D/C# bass

shoes. With sil ver hair, a rag - ged shirt and bag -  
 out. He looked at me to be the eyes  
 cell. He grabbed his pants a bet - ter stance oh he jumped.  
 South. He spoke with tears of fif - teen years how his dog  
 tips. But most of the time I spend be - hind these coun -

D/B bass

D7



gy pants, as the old soft shoe.  
 of age He spoke right out.  
 up high, He clicked his heels.  
 and he Trav-eled a - bout.  
 ty bars," He said, "I drinks a bit."

G D F#

He jumped so high, jumped so  
 He talked of life, talked of  
 He let go a laugh, let go a  
 His dog up and died, he up and  
 He shook his head and as he shook his

Bm Bm/A bass E9 A11

high, \_\_\_\_\_  
 life, \_\_\_\_\_  
 laugh, \_\_\_\_\_  
 died, \_\_\_\_\_  
 head, \_\_\_\_\_

Then he light - ly touched down.  
 he laughed slapped his leg a step.  
 Shook back his clothes all a round.  
 Af - ter twen - ty years he still grieved.  
 I heard some - one ask please,

A7 Bm A

Mis - ter Bo - jan - gles,

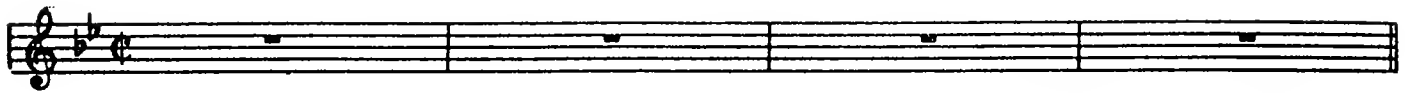
Bm A Bm

Mis - ter Bo - jan - gles, Mis - ter Bo

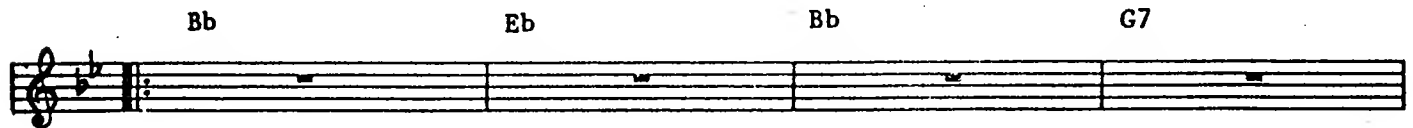
A D D/C#bass D6/9 D 1, 2, 3, 4. 5.

jan - gles, dance. 1. I 2. He 3. He 4. He 5. He

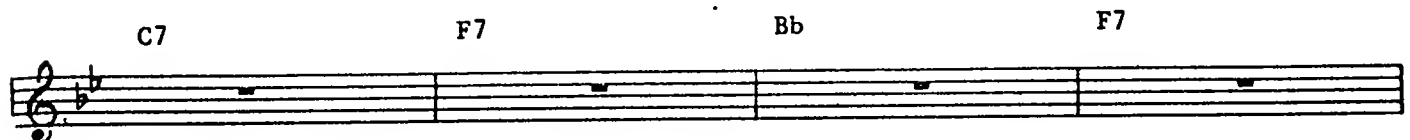
142. WHEN YOU'RE HOT, YOU'RE HOT



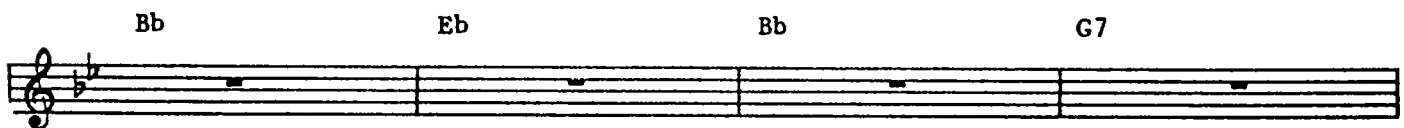
(Spoken) (1) Well now,



me and Homer Jones and Big John Talley had a big crap game goin' back in the alley; and  
 (2) time I rolled 'em dice I'd win, and I would just get ready to roll 'em a-gain, when I  
 (3) took us into court I couldn't be-lieve my eyes — The judge was a fishin' buddy that I recognised. I said, "Hey



I kept rollin' them sevens and winnin' all them pots. My  
 heard something behind me and I turned around and there was a big ole cop. He said.  
 Judge, old buddy old pal. I'll pay you that hundred I owe you if you get me out of this spot." So he



luck was so good I could do no wrong. I just kept on rollin' and con - trollin' them bones.  
 "Hello Boy" and he gave us a grin, said, "Looks like I'm gonna have to haul you all in and keep  
 gave my friend a little fine to pay — he turned around and grinned at me, and said,



fin-ly they just threw up their hands and said, "When you're hot, you're hot." I said, "Yeah!  
 all that money for ev - i - dence." I said, "Well Son, When you're hot You're hot"  
 "Nine-ty days. Jerry, When you're hot, you're hot." I said, "Thanks a lot!"



# Love Grows

143.

(WHERE MY ROSEMARY GOES)

She ain't got no mon-ey her clothes are kin-da fun-ny her hair is kin-da wild and free.

Oh but love grows where my Rose-ma-ry goes and no-body knows like

me. She talks kin-da la-zy peo-ple say she's cra-zy and her life's a my-ster-y—

Oh but love grows where my Rose-ma-ry goes and no-body knows

like me There's some-thing a-bout her hand hold-ing mine—

It's a feel-ing that's fine and I've just got to say Hey She's

real-ly got a mag-i-cal spell and it's work-ing so well that I can't get a-way I'm—

a luck-y fel-la and I just got-ta tell her that I I love her end-less-ly—

Be-cause love grows where my Rose-mar-y goes and no-bo-dy knows

like me There's

me

## HOLLY HOLY

Hol - ly Ho - ly eyes, — Dream of  
 on - ly me. Where I am, — What I am, —  
 — What I be - lieve in; — Hol-ly Ho - ly.  
 Hol - ly Ho - ly dream, — Want - ing the  
 Hol - ly Ho - ly love, — Take the  
 on lone - ly ly you, child. And she come, — and I run, —  
 And the seed, — let it be —  
 — just like the wind will; Hol-ly Ho - ly.  
 filled with to - mor - row; Hol-ly Ho - ly.  
 Sing — a song; — Sing — a song of songs;  
 Sing — it out; — Sing it strong. —

B<sup>b</sup> E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> B<sup>b</sup> E<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

Call the sun in the dead \_\_\_\_\_ of the night, And the sun's \_\_\_\_\_ gon-na rise \_\_\_\_\_ in the sky.

B<sup>b</sup> E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> B<sup>b</sup> E<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

Touch a man who can't walk \_\_\_\_\_ up - right, And that lame \_\_\_\_\_ man, he \_\_\_\_\_ gon- na fly \_\_\_\_\_ And i fly,

B<sup>b</sup> C<sup>7</sup>

{ And I fly. \_\_\_\_\_  
God, I fly. \_\_\_\_\_ }

F B<sup>b</sup> F

Hol - ly Ho - ly dream, \_\_\_\_\_ Dream 'bout

B<sup>b</sup> F B<sup>b</sup>

on - ly you. Hol - ly Ho - ly

F B<sup>b</sup> F

sun; \_\_\_\_\_ Hol - ly Ho - ly rain; \_\_\_\_\_

F B<sup>b</sup> F





Hol - ly Ho - ly love. \_\_\_\_\_

Repeat and fade

146.

## I'll Be There

JACKSON  
"5"









You and I must make a pact. We must bring sal - va - tion back.











Where there is love, I'll be there.

1. I'll reach out my hand to you. I'll have faith in  
 2. I'll be there to pro - tect you. With an un - sel-fish love that re -




all you do. Just call my name and I'll be there.  
 spect\_ you.








I'll be there to com-fort you. Build my world of dreams a-round you, I'm so

F A<sup>b</sup> E<sup>b</sup>




glad that I found you; I'll be there when love has flown, I'll be your

B<sup>b</sup> F F





strength, I'll keep hold - ing on. Let me fill your heart with  
If you should ev - er find

C Dm Am





joy and laugh - ter, To - geth - er - ness is all I'm aft - er,  
some - one new, I know he'd bet - ter be good to you,

B<sup>b</sup> Gm7 C7 F

When - ev - er you need me, I'll be there.  
'Cause, if he does - n't, I'll be there.

Tag F C Dm Am

I'll be there. I'll be there.

B<sup>b</sup> Gm7 C7 F






Just call my name. I'll be there. (Don't you know, ba - by.)

## STAGGER LEE

**STAGGER LEE**

**Chorus:**

I was stand-ing on the cor-ner when I heard my bull-dog  
 Lee told Bil-ly, "I can't let you go with  
 Lee went to the bar-room, and he stood a-cross the bar-room  
 Lee shot Bil-ly, oh, he shot that poor boy so

**Verse:**

bark, that, door, bad, He was bark-ing at the two men who were gam-ble In the dark.  
 You have won all my mon-ey and my brand new Stet-son hat.  
 Said "Now no bod-y move" and he pulled his for-ty four.  
 Till the bul-let came through Bil-ly, and it broke the bar-ten-der's

**Bridge:**

It was Stag-ger Lee and Bil-ly, Two men who gam-ble late, Stag-ger  
 Stag-ger Lee went home, and he pulled his for-ty four, Said, "I'm  
 Stag-ger Lee cried Bil-ly, "Oh please don't take my life. I got

**Verse:**

Lee threw sev-en, Bil-ly swore that he threw eight. Stag-ger  
 go-ing to the bar-room just to pay that debt I owe. Stag-ger  
 three lit-tle child-ren, and a ver-y sick-ly wife." Stag-ger

**Coda:**

glass. look out now, Go, go Stag-ger Lee. Go, go Stag-ger Lee. Go, go, Stag-ger Lee. Go,  
 go Stag-ger Lee. Go, go Stag-ger Lee. Go, go Stag-ger Lee. Go, go Stag-ger Lee. Go, go!

*fade*

# LOVE

149.

Chords: F#m, C#7, F#m

Love is real, — real is Love; —  
touch is Love; —  
free is Love; —

Chords: D7, G, A7sus4, A7, A7sus2, A7

Love is feel - ing. feel - ing Love.  
Love is reach - ing. reach - ing Love.  
Love is liv - ing. liv - ing Love.

Chords: D, F#m, Em7, A7sus4, A7, A7sus2, A7

Love is want - ing to be loved.  
Love is ask - ing to be loved.  
Love is need - ing to be loved.

Chords: D, D

Love is touch, — Love is you, —

Chords: F, G, D

you and me, — Love is know -

Chords: Em, G, D

— ing — we can be; — Love is free, —

Coda, No chords

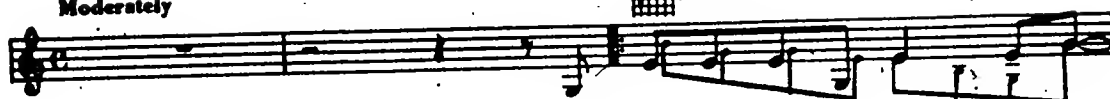
150.

# THE RIGHT THING TO DO

Words and Music by Carly Simon

Moderately

C (Add 9)  
(Add 9)



There's noth - in' you can do - to turn -  
know you've had some bad luck with 'la -

Fmaj7

Dm9

F

Am7



me a - way, -  
dies be - fore, -

Noth - in' an - y - one can say. -  
they drove you or you drove them - cra - zy.

You're -  
But more im - port -

F#m7

B

Em7

Em7



with me now, - and as long as you stay, -  
ant is I know you're the one and I'm sure -

Lov - in' you's The Right Thing To Do: -  
Lov - in' you's The Right Thing To Do: -

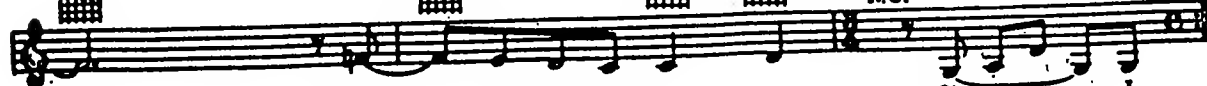
Dmaj7

Dm7

Fmaj7

Dm7 (G bass)

N.C.



Lov - in' you's the right thing. Oh, I

Dm7

Fmaj7

Dm7 (G bass)

N.C.

Dm7



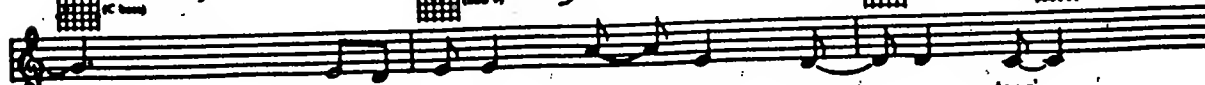
in' you's the right thing. Oh, and it used to be for a while -

G (C bass)

Am (Add 9)

Gm7

C



that the riv - er flowed right to my door, -



*Dm*<sup>7</sup> *G* *Am*<sup>9</sup>




mak-ing me — just a lit-tle too free. But now the riv-er does-n't seem to stop.

*C* *Fmaj*<sup>9</sup>




Lov-in' you's The Right Thing To Do, — Is the right-thing to do.

*C* *Fmaj*<sup>9</sup> *Cmaj*<sup>7</sup>



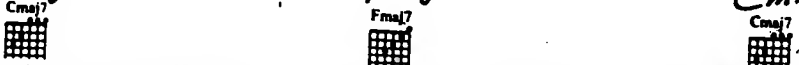
Noth-ing you can ev-er do would turn me a-way from you. I — love —

*Fmaj*<sup>7</sup> *Cmaj*<sup>9</sup> *Fmaj*<sup>7</sup>




— you now — and I love — you. now, — ev - en though you're ten thou - sand miles —

*Cmaj*<sup>7</sup> *Fmaj*<sup>7</sup> *Cmaj*<sup>7</sup>




— a - way, — I'll love — you to-mor-row as I love — you to-day. — I'm in

*C* *Fmaj*<sup>9</sup>




Lov-in' you's The Right Thing To Do, — Is the right-thing to do.

*C* *Fmaj*<sup>9</sup> *Cmaj*<sup>7</sup>




Noth-ing you can ev-er do would turn me a-way from you. I — love.

*Fmaj<sup>7</sup>* *Cmaj<sup>9</sup>* *Fmaj<sup>7</sup>*




— you now— and I love— you now,— ev - en though you're ten thou - sand miles—

*Cmaj<sup>7</sup>* *Fmaj<sup>7</sup>* *Cmaj<sup>7</sup>*




— a - way,— I'll love— you to-mor-row as I love— you to-day.— I'm in

*Fmaj<sup>7</sup>* *Cmaj<sup>7</sup>* *Fmaj<sup>7</sup>*




love, babe.— I'm in love— with you, babe.—

*Cmaj<sup>7</sup>* *Fmaj<sup>7</sup>* *C* (add 9)




— Oh — oh — oh — oh —  
(The Right Thing To Do.—)

*Fmaj<sup>7</sup>* *C* (add 9) *Fmaj<sup>7</sup>*



woh — woh — woh — Oh.—  
(The Right Thing To Do.—) (The Right Thing To Do.—)

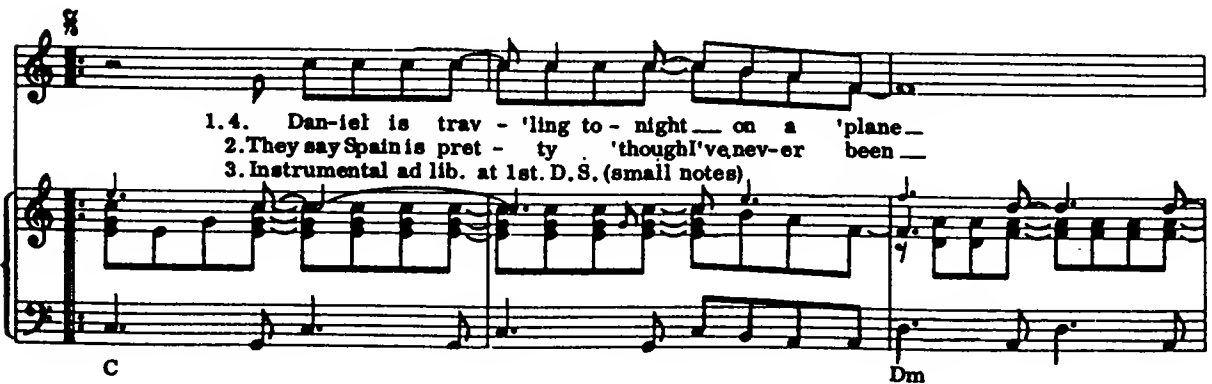
*C* (add 9) *Fmaj<sup>7</sup>*



—, Let's close — now.—

# DANIEL

153.



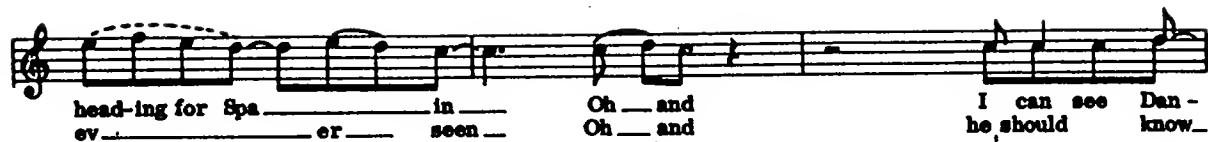
154.

E7

Am

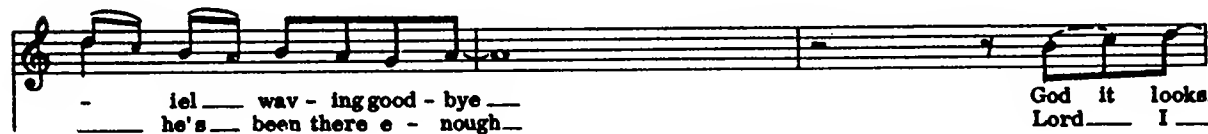
Em

F



G

Am



F

G7

G13sus4



C

G



C

F



C

F



C E $\flat$ m $\flat$  A $\flat$ m $\flat$  E $\flat$ m $\flat$  7  
 that \_ won't heal \_ your eyes \_ have \_ died \_ But you see more \_ than \_ I \_  
 F F $\flat$ m $\flat$  C A7  
 Dan - iel you're a star In the face \_ of the sky \_  
 D $\flat$ m $\flat$  7 G7 C  $\diamond$  CODA  
 { D.S. twice  
 1st. D.S. instrumental  
 ad lib. (small notes)  
 2nd. D.S. 1st. lyric again  
 at Coda  $\diamond$  }  
 Oh God \_ it  
 F G7  
 { looks like Dan - iel Must \_ be the clouds \_ in \_ my eyes. }  
 C F  
 G C F C

## IF

Slowly

mp

If a

pic - ture pa - ts a thou - sand words, then why can't I paint you? The words  
man could be two plac - es at one time I'd be with you To-mor-

B<sup>b</sup>m 6(9) (1 1/2 Bass) F (1 1/2 Bass) B<sup>b</sup>m 6 (1 1/2 Bass) C7

- will nev - er show - tho you I've come - to know. If a  
row and to - day, be - side you all the way. If the

F (add 2) C (F. Bass) Cm (1 1/2 Bass) B<sup>b</sup>6(9) (1 1/2 Bass)

face could launch a thou - sand ships, then where am I to go? There's no  
world should stop re - volv - ing, spin - ning slow - ly down to die, I'd spend

F (add 2) C (F. Bass) Cm (1 1/2 Bass) B<sup>b</sup>6(9) (1 1/2 Bass)

*B<sup>b</sup>m6(9)* *F* *B<sup>b</sup>m6* *C7* *C7sus*  


— one home — but you; — you're all — that's left — me, too. — And when —  
 — the end — with you — and when — the world was through, —

*Dm* *D<sup>b</sup>+* *F* *B<sup>b</sup>6*  


*mf* — my love — for life — is run - ning - dry, — You

*Am7-5* *Am* *D7* *Gm7* *C7*  


come — and pour — your - self — on — me. —

*C7sus* *Dm* *D<sup>b</sup>+* *F*  


— Then — one — by one — the stars — would all — go — out, —

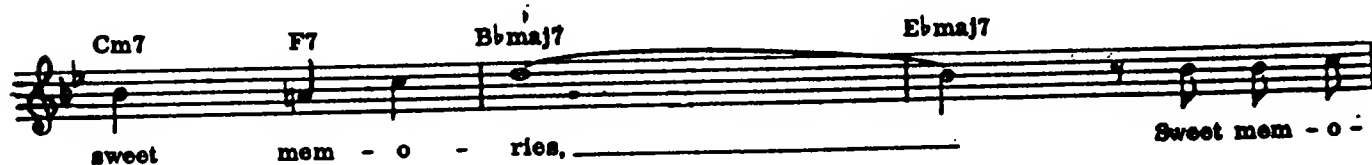
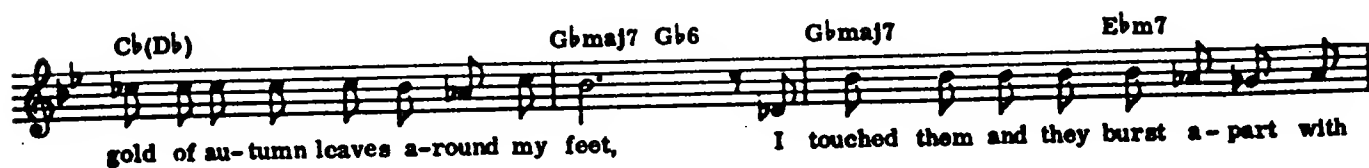
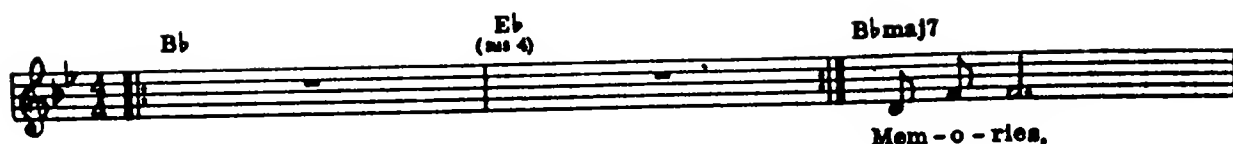
*B<sup>b</sup>6* *Am7-5* *Am* *D7* *Gm7*  


Then — you — and I — would simp - ly

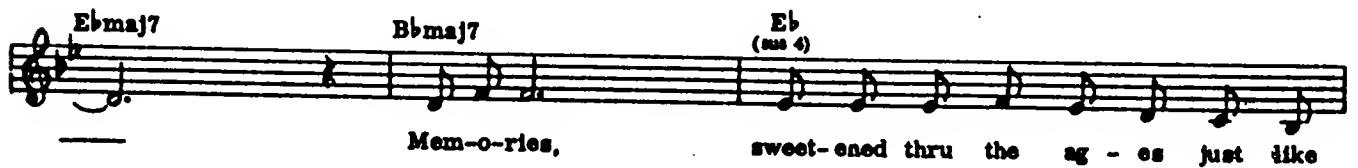
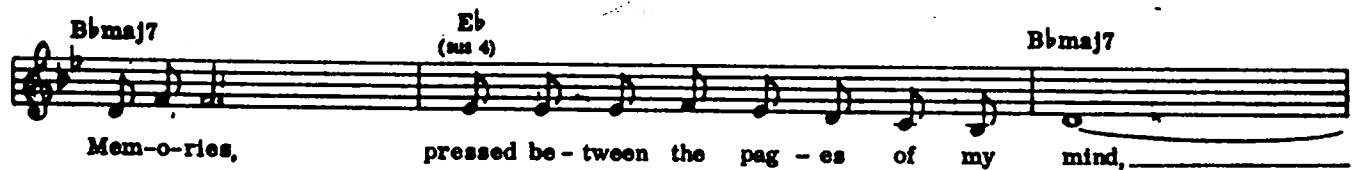
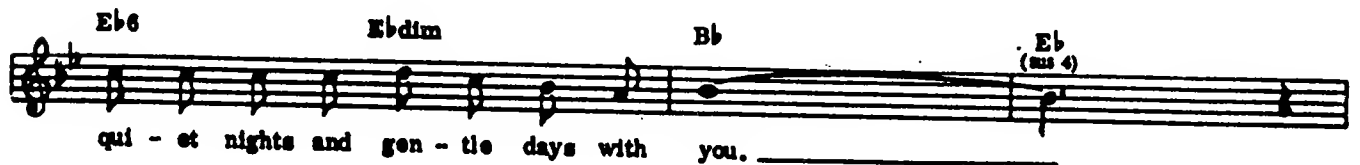
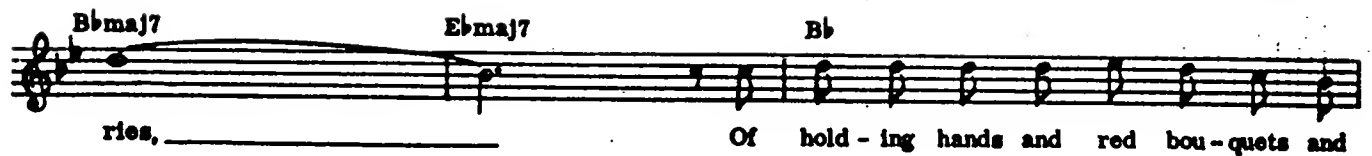
*C7sus* *C7* *F* *Gm7* *B<sup>b</sup>m6* *F*  


fly — a - way. —

## MEMORIES



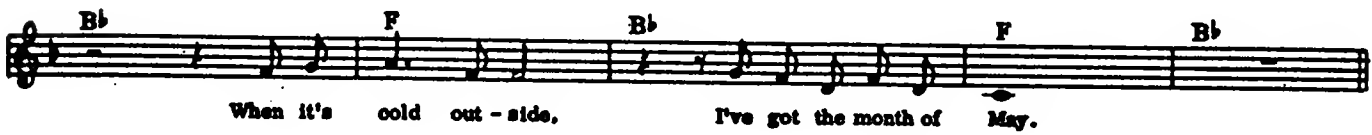


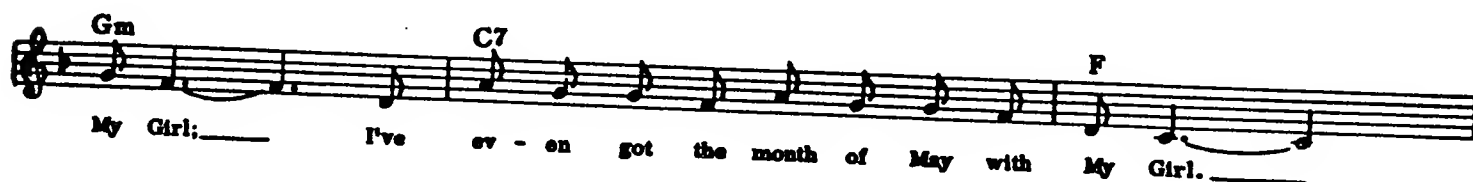
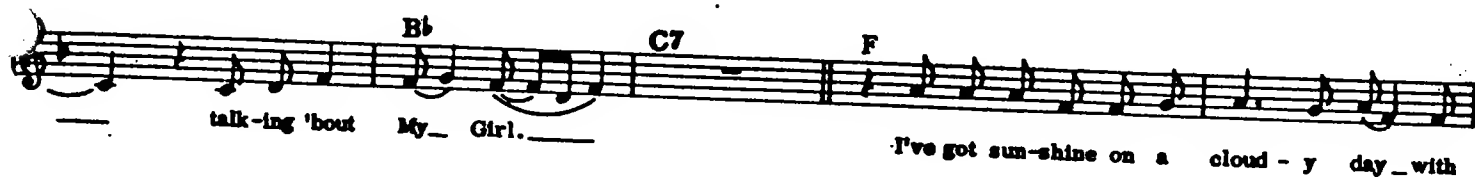
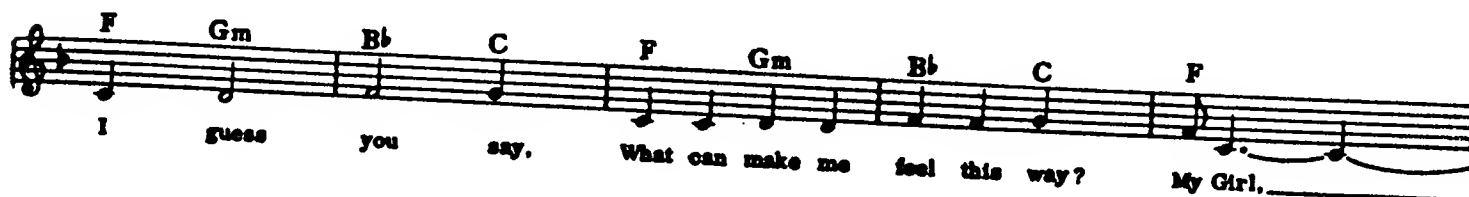
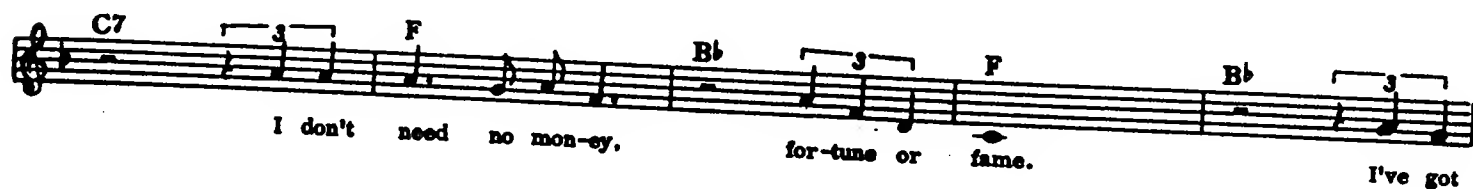


160.

# MY GIRL

Slowly





## GOODBYE TO LOVE

Moderate

1. I'll say good - bye to love,  
 2. bye to love,  
 3. INSTRUMENTAL

No - one ev - er cared if I should  
 There are no to mor - rows for this

live or die, Time and time a-gain the chance for love has passed me by and all I  
 heart of mine, Sure-ly time will lose these bit - ter mem-'ries and I'll find that there is

know of love is how to live with - out it. I just can't seem to find it,  
 some-one to be-lieve in and to live for, Some-thing I could live for,

So I've made my mind — up I must live my life a - lone, And  
 All the years of use - less search have fin - 'lly reached an end,  
 What lies in the fu - ture is a mys-t'ry to us all,

tho' it's not the ea - sy way I guess I've al - ways known I'd say good -  
 Lone-li - ness and emp - ty days will rit.  
 No - one can pre - dict the wheel of

2. Cmaj7/G Dm7/G Em7 A7 Dm7-5

be my on - ly friend. From this day love is for-got - ten I'll go on as best I

3. Gsus4 G Cmaj7/G Dm7/G Dmaj7/A Em7/A

can. for-tune as it falls, There may come a time when I will

Dmaj7/A Em7/A Dmaj7/A Em7/A A

see that I've been wrong. But for now this is my song. And it's good-

D Asus4 A D

bye to love, I'll say good-bye to love.

Asus4 A D A/D D7/C G/B

Ah

Em7-5/Bb D/A G#m7-5 Asus4 A D A/D

Ah

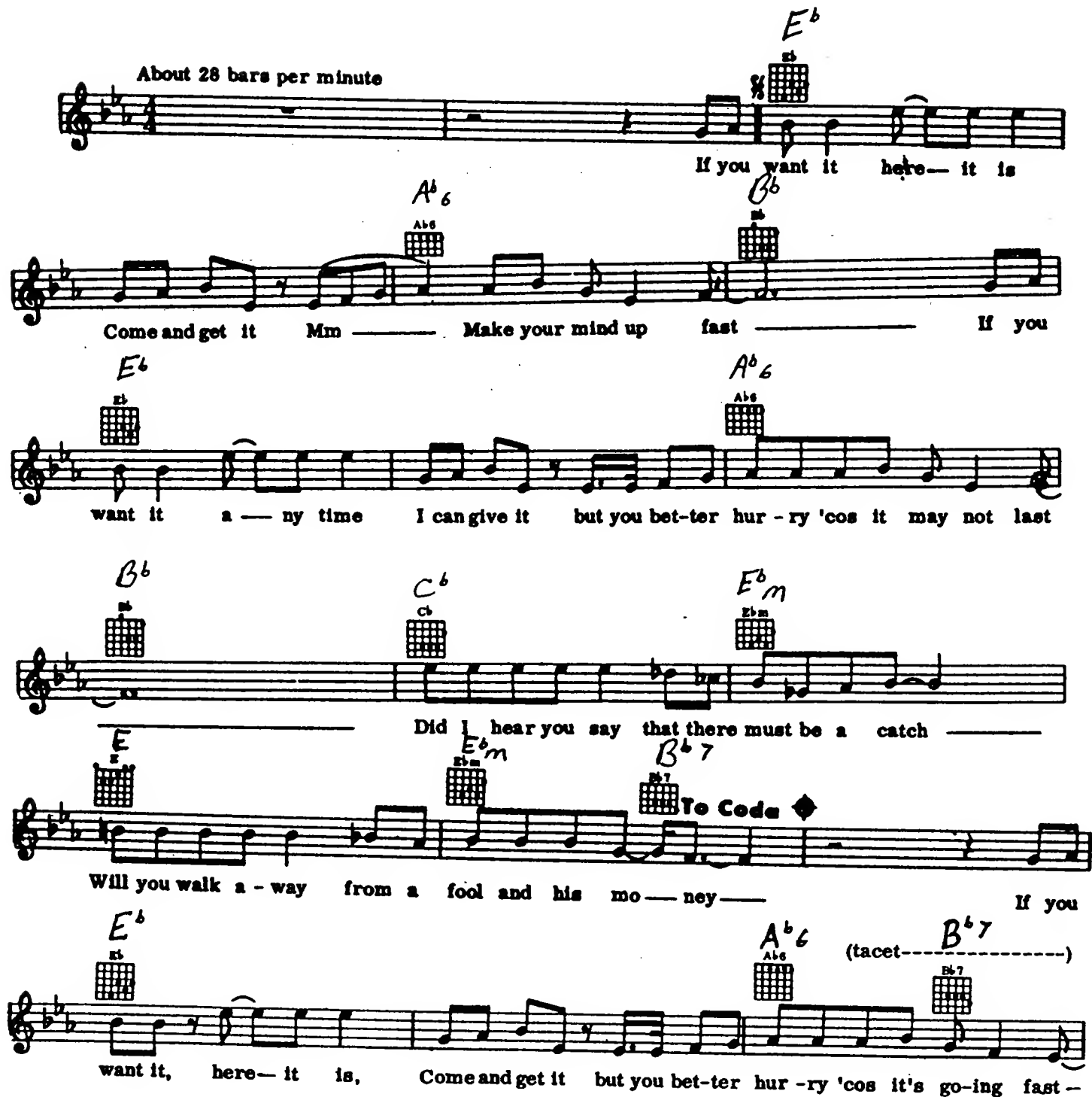
D7/C G/B Em7-5/Bb D/A G A D

Ah

164.

## COME AND GET IT

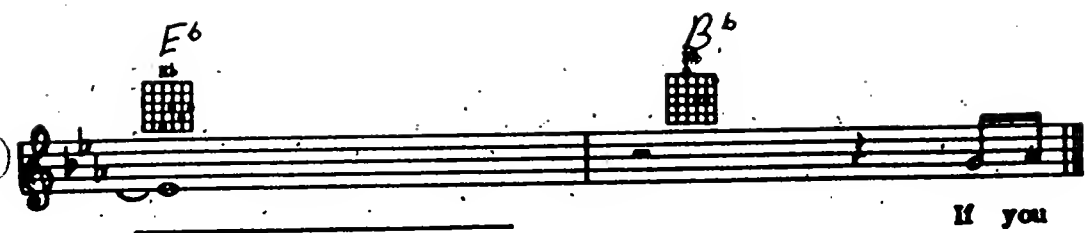
About 28 bars per minute



If you want it here— it is  
 Come and get it Mm ——— Make your mind up fast ——— If you  
 want it a — ny time I can give it but you bet-ter hur - ry 'cos it may not last  
 Did I hear you say that there must be a catch ———  
 Will you walk a - way from a fool and his mo — ney ——— If you  
 want it, here— it is, Come and get it but you bet-ter hur - ry 'cos it's go-ing fast —

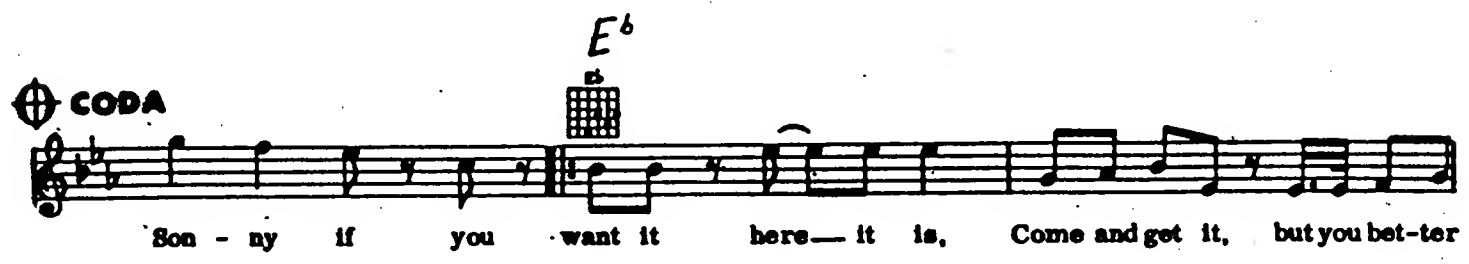
Chords and fingerings shown above the staff:  $E^b$ ,  $A^b_6$ ,  $B^b$ ,  $E^b$ ,  $A^b_6$ ,  $B^b$ ,  $E^b$ ,  $A^b_6$ ,  $B^b$ ,  $E^b_m$ ,  $E$ ,  $E^b_m$ ,  $B^b_7$ ,  $E^b$ ,  $A^b_6$ ,  $B^b_7$ ,  $E^b$ ,  $A^b_6$ ,  $B^b_7$ .

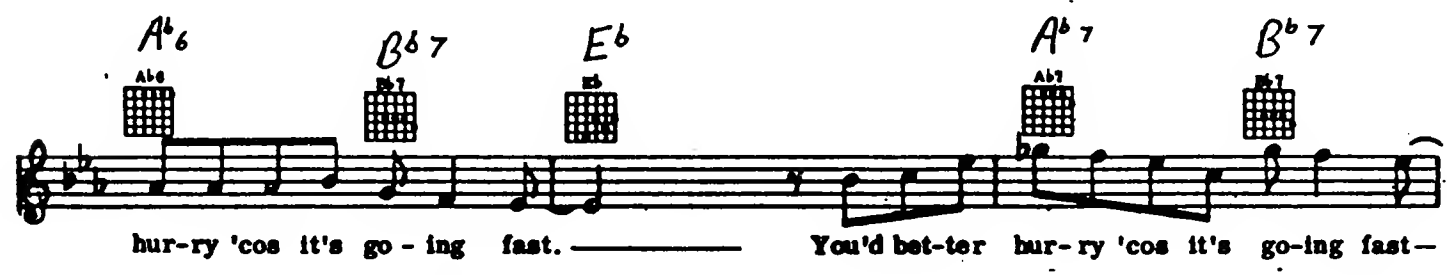
Other markings: "To Code" with a diamond symbol, "(tacet—)" with a dashed line.


 Musical staff with two measures. The first measure has a chord of E♭ (E-flat major) and the second measure has a chord of B♭ (B-flat major).

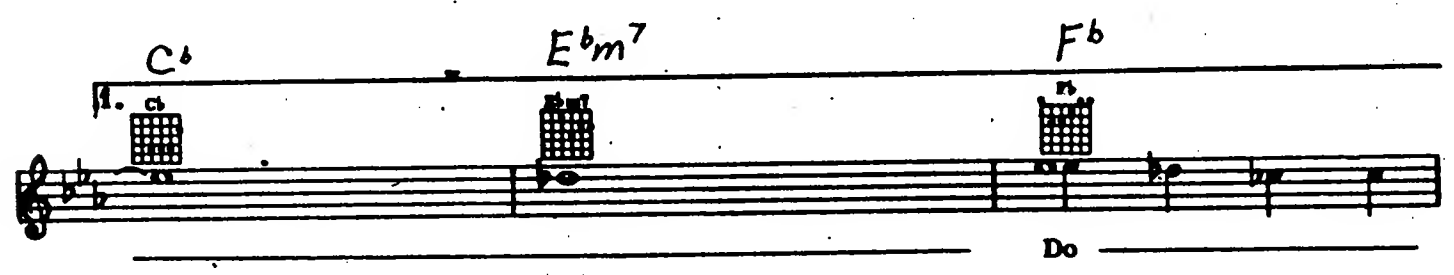
If you

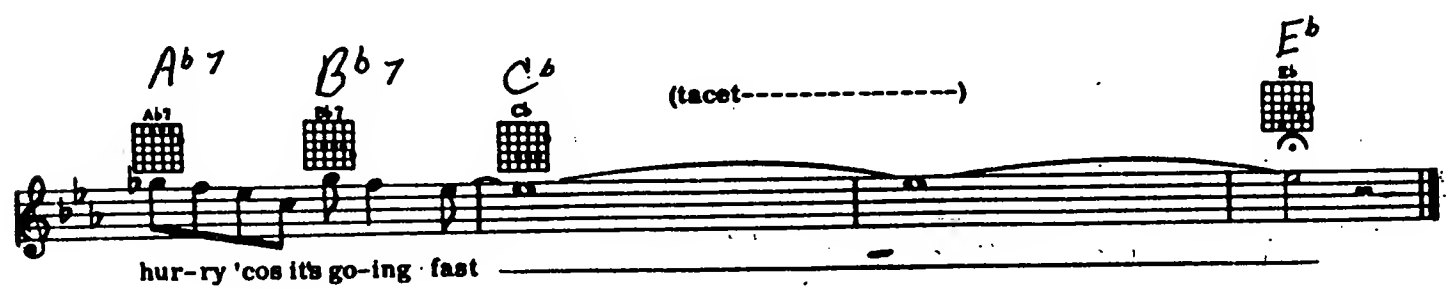
D. Major Coda


 Musical staff with a Coda symbol at the beginning. It contains a single measure with a chord of E♭. The lyrics are: "Son - ny if you want it here— it is, Come and get it, but you bet-ter".

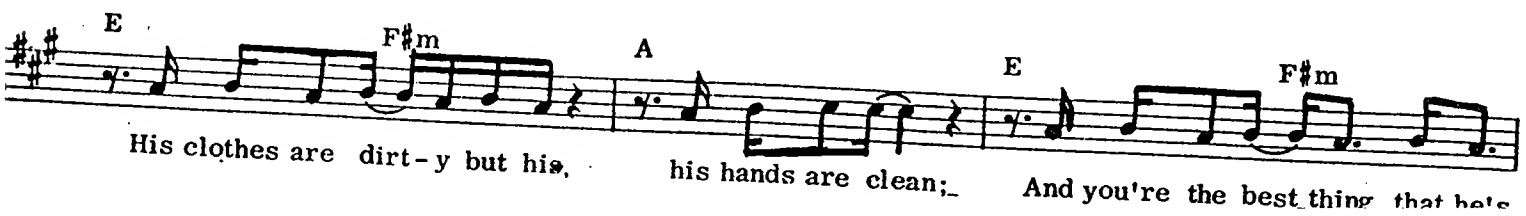
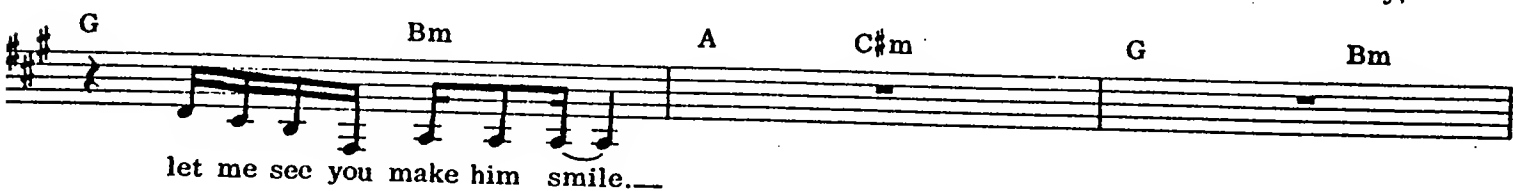
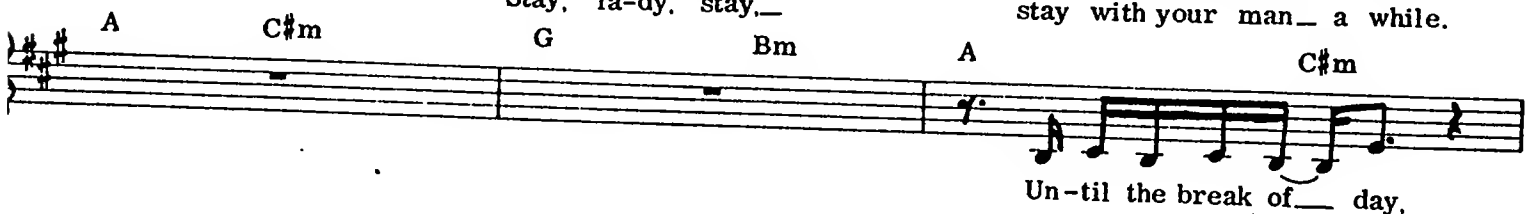
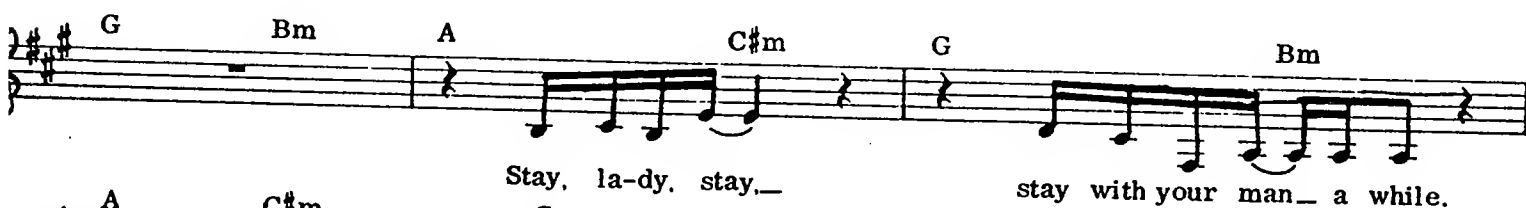
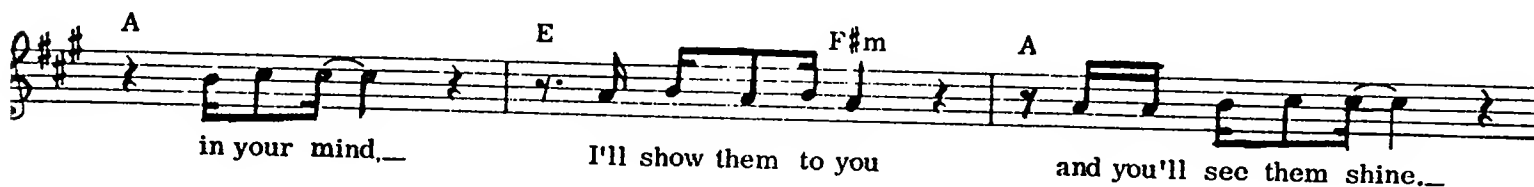
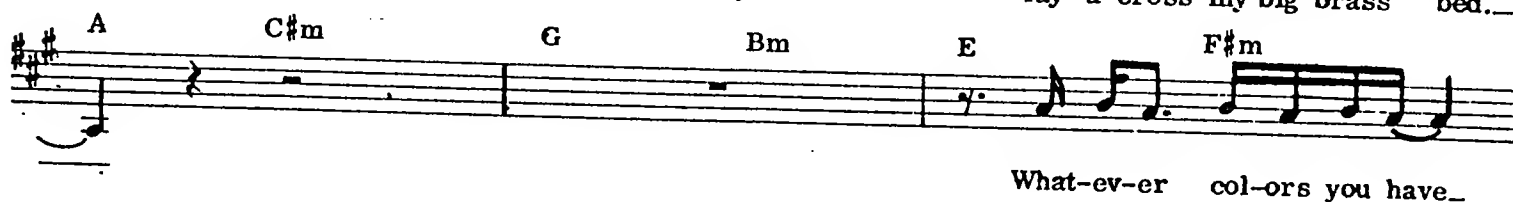

 Musical staff with five measures. Chords are A♭6, B♭7, E♭, A♭7, and B♭7. The lyrics are: "hur-ry 'cos it's go - ing fast. You'd bet-ter hur-ry 'cos it's go-ing fast—".


 Musical staff with three measures. Chords are E♭, B♭, and E♭. The lyrics are: "Fool and his mo — ney Son - ny if you You'd bet-ter".


 Musical staff with three measures. Chords are C♭, E♭m7, and F♭. The lyrics are: "Do".


 Musical staff with five measures. Chords are A♭7, B♭7, C♭, (tacet), and E♭. The lyrics are: "hur-ry 'cos it's go-ing fast".

## LAY, LADY, LAY





167.

A C#m G Bm

ev-er seen. Stay, la-dy, stay, stay with your man, a while.

A C#m G Bm C#m

Why wait an-y long-er for the

E F#m A C#m Bm A

world to be-gin, You can have your cake and eat it too;

C#m E F#m A C#m

Why wait an-y long-er for the one you love, When he's stand-ing in front of

Bm A C#m G Bm

you. Lay, La-dy, Lay, lay a-cross my big brass bed;

A C#m G Bm A C#m

Stay, la-dy, stay,

G Bm A C#m G Bm

stay while the night is still a - head.

E F#m A E F#m

I long to see you in the morn-ing light, I long to reach for you

A C#m G Bm

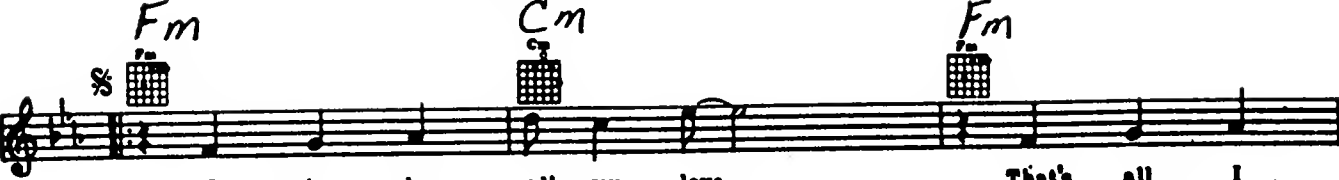
in the night. Stay, la-dy, stay, stay while the night is still a -

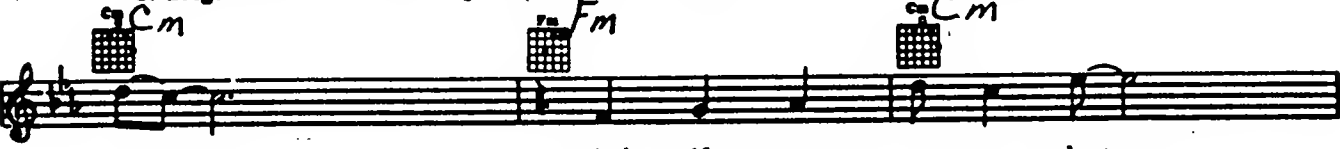
A C#m G Bm A Bm C#m D A

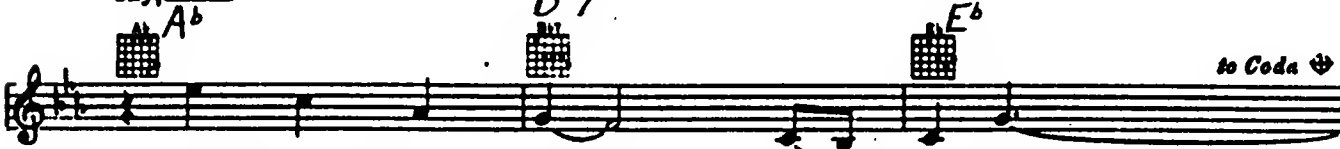
head.

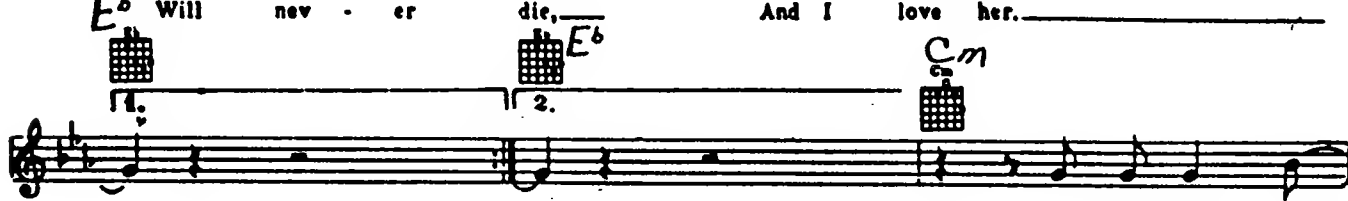
168.


## AND I LOVE HER

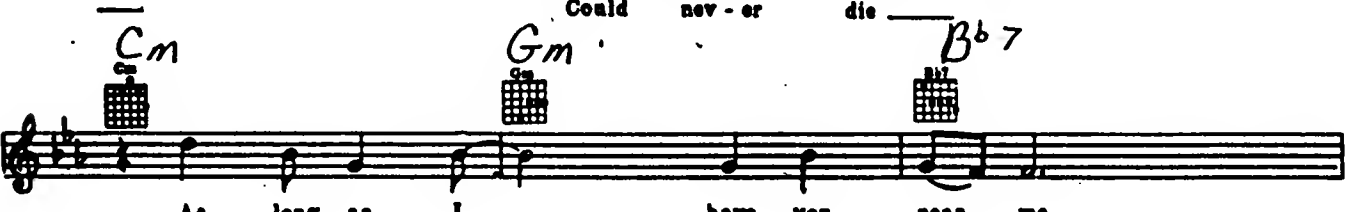

 1. I give her all my love, — That's all I  
 2. She gives me ev - 'ry - thing, — And ten - der -  
 3. Bright are the stars that shine, — Dark is the


 do, — And if you saw my love —  
 ly, — The kiss my lov - er brings —  
 sky, — know this love of mine —


 You'd love her too, — I — love her. —  
 She brings to me, — And I love her. —  
 Will nev - er die, — And I love her. —

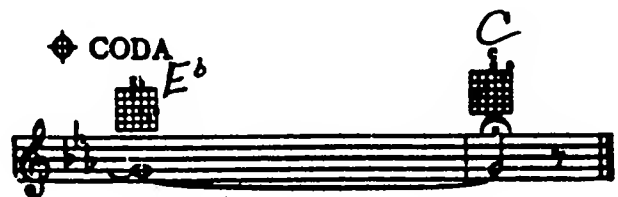
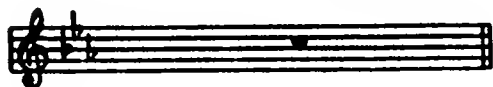

 1. 2. A love like ours —


 Could nev - er die —


 As long as I — have you near — me.







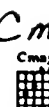
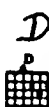

D.S.   
 al Coda 

 CODA




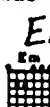


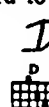



# YELLOW SUBMARINE




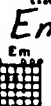
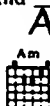



169.





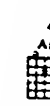
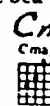

In the town where I was born lived a man who sailed to sea. And he

told us of his life in the land of sub - ma - rines. So we













sailed up to the sun till we found the sea of green. And we











lived be-neath the waves in our yel - low sub - ma - rine.









**CHORUS**








We all live in a yel-low sub-ma-rine, yel-low sub-ma-rine, yel-low sub-ma-rine.

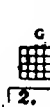

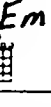


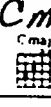
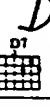
We all live in a yel-low sub-ma-rine, yel-low sub-ma-rine, yel-low sub-ma-rine. And our



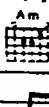

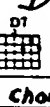
friends are all on board, man - y more of them live next door. And the

live a life of ease ev - ry one of us has all we need. Sky of

band be-gins to play. blue and sea of

1. green in our yel - low sub - ma - rine.

2. Repeat Chorus from the D.S. and fade

## THE STRAIGHT LIFE

*D* *F\** *Bm*

Some-times I i-mag-ine my-self as a drift-ter, Seek-er of for-tunes con-nois-  
Some-times my thoughts may find me in Mex-i-co, Drink-ing Te-qui-l-a go-la'

*E7* *A* *G* *G\*dim* *D* *G* *G\*dim*

-seur of greatwines, Dash-ing thru mea-dows of yel-low and green, Try-ing to catch the im-pos-  
out of my mind, Hav-ing a ball on a coup-le of bob, Treat-ing the lad-ies to corn.

*D* *C* *A7sus* *A*

-si-ble dream, Leav-ing The Straight Life be-hind,  
on the cob, Leav-ing The Straight Life be-hind.

*G* *F\*m* *Em* *A7* *D*

Sud-den-ly all my sil-ly thoughts dis-ap-pear, She comes to me soft-ly with crack-ers and beer,

*C* *G* *D* *C* *A7sus*

Wink-in' and blink-in' and blow-ing my ear, Run-ning a-way with my mind.



## RAIN IN MY HEART

Bm Bm7 Bm6 G

My eyes are dry, my love, Since you've been gone I have-n't  
How could I know, my love, I was a toy, On - ly a

F#(sus) F#7 Bm Bm7

shed a tear, I'll nev - er cry, my love,  
game to you, How could you go, my love,

Bm6 G F#(sus) F#7

tho' ev - 'ry day seems like a hun - dred years, For  
with-out a thought of what I'm go - ing through, How

Gmaj7 G6 F#m7 Bm7

I'm just a fool who clings to his pride, But  
can I for-get I still love you so, It

Em7 C#m7b5 F#(sus) F#7b9 F#7b9

when I'm a - lone I can hear the sound of  
ech - oes each time that I hear the sound of

Bm7 E7 Bm7 E7

Rain \_\_\_\_\_ In My Heart \_\_\_\_\_ of the tears \_\_\_\_\_ that I hide, And it  
 Rain \_\_\_\_\_ In My Heart \_\_\_\_\_ from the tears \_\_\_\_\_ that I hide, 'Tho' it

Amaj7 F#m7 Amaj7 3 F#m7

tears \_\_\_\_\_ me a - part, \_\_\_\_\_ 'Cause I keep them in - side, \_\_\_\_\_ I  
 tears \_\_\_\_\_ me a - part, \_\_\_\_\_ I still keep them in - side, \_\_\_\_\_ But

Bm7 E7 Bm7 E7

can't \_\_\_\_\_ get a - way \_\_\_\_\_ from the sound \_\_\_\_\_ of the Rain \_\_\_\_\_ In My  
 I \_\_\_\_\_ can't es - cape \_\_\_\_\_ from the sound \_\_\_\_\_ of the Rain \_\_\_\_\_ In My

F#m D 1. Gmaj7 F#(sus)F#7 2. Gmaj7 F#+7b9 F#7b9

Heart. \_\_\_\_\_  
 Heart. \_\_\_\_\_ I hear that

Bm7 E7 Bm7 E7

Rain \_\_\_\_\_ In My Heart \_\_\_\_\_ of the tears \_\_\_\_\_ that I hide, And it

Amaj7 F#m7 Amaj7 3 F#m7

tears \_\_\_\_\_ me a - part, \_\_\_\_\_ 'Cause I keep them in - side, \_\_\_\_\_

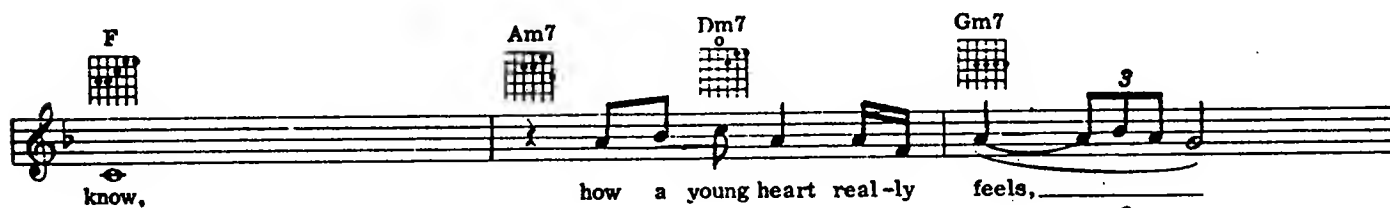
174.

## PUPPY LOVE

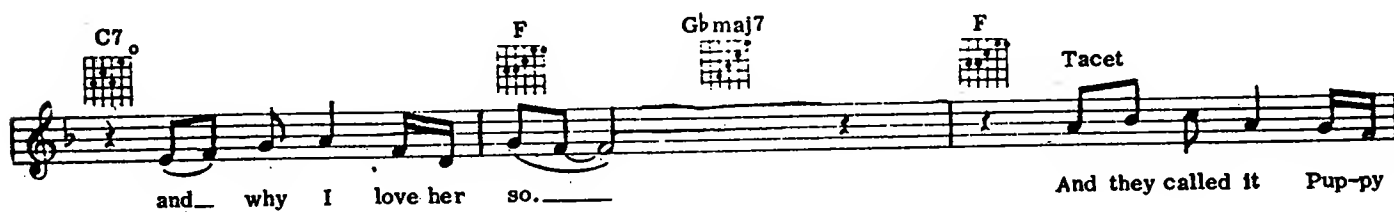
And they called it Pup-py Love, \_\_\_\_\_ Oh, I guess they'll nev - er



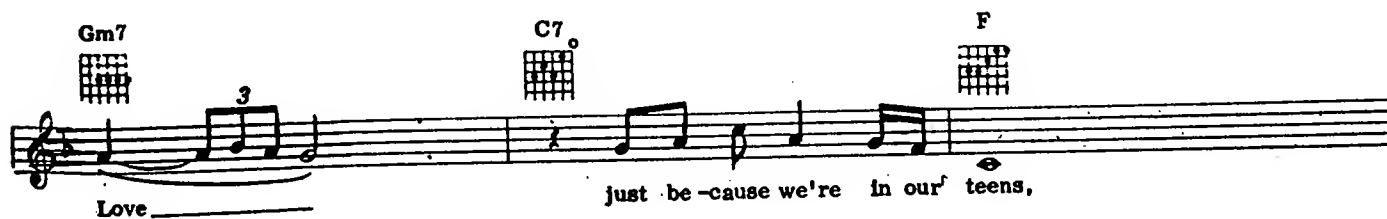
know, \_\_\_\_\_ how a young heart real-ly feels, \_\_\_\_\_



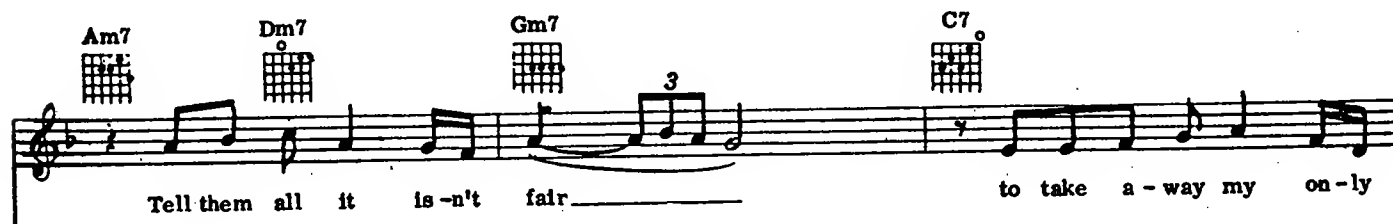
and why I love her so. \_\_\_\_\_ And they called it Pup-py



Love \_\_\_\_\_ just be-cause we're in our teens,



Tell them all it is -n't fair \_\_\_\_\_ to take a - way my on - ly

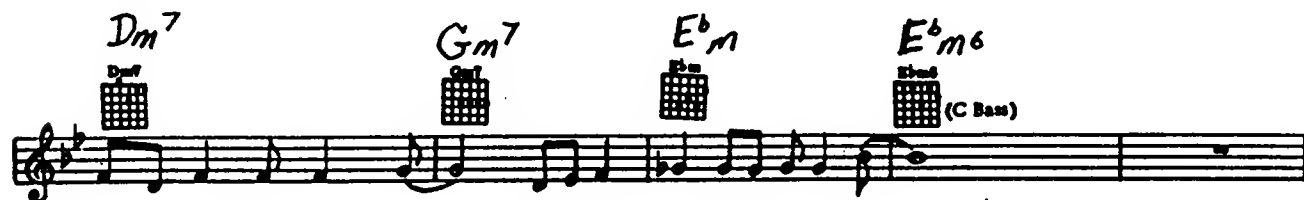






And when he's lone-some and feel\_\_ in' love starved I'll be\_\_ there to feed it.

I'm lov-in' him a



lit - tle bit more each day\_\_ turns me right on when I hear him say,\_\_\_\_\_



Hey, ba - by let's get\_\_ a-way, let's go some-where far,

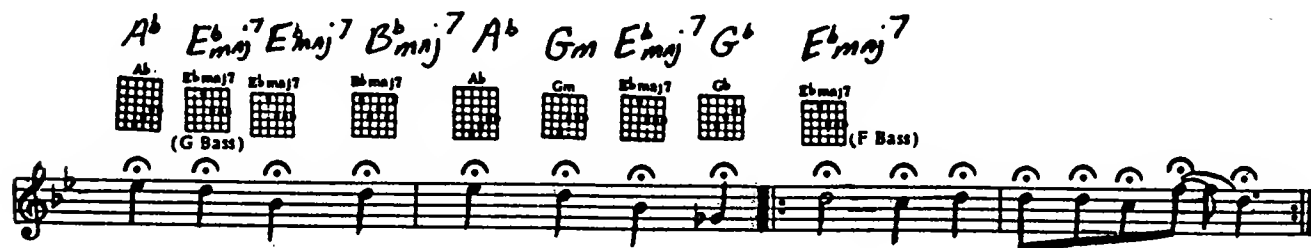
ba- by can we;\_\_



Well, I\_\_ don't care.\_\_\_\_\_





Day dream-in' and I'm think-in' of you. Day dream-in' and I'm think-in' of you.

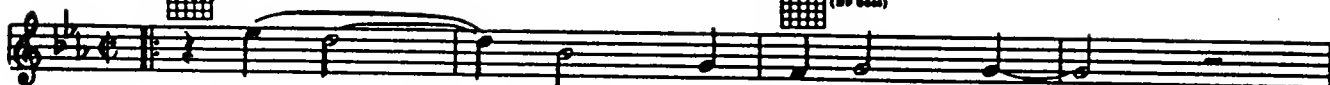


Look at my love. Blow - ing a - way. Day dream-in' think-in' of you.\_\_\_\_\_



178.


## MAKE IT WITH YOU

*E<sup>b</sup>maj<sup>7</sup>*  *Fm<sup>7</sup>*  (Bb bass)






1. Hey \_\_\_\_\_ have you ev - er tried, \_\_\_\_\_  
 2. No \_\_\_\_\_ you don't know me well, \_\_\_\_\_  
 3. (Instrumental)

*E<sup>b</sup>maj<sup>7</sup>*  *Fm<sup>7</sup>*  (Bb bass)





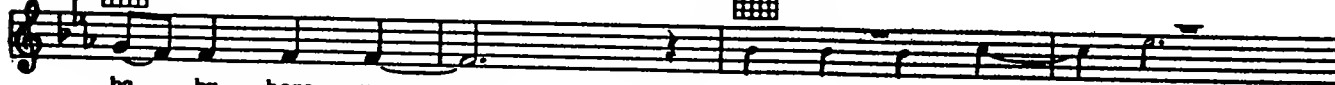
real-ly reach-ing out \_\_\_\_\_ for the oth - er side, \_\_\_\_\_  
 nev-'ry lit-tle thing \_\_\_\_\_ on - ly time will tell, \_\_\_\_\_

*A<sup>b</sup>maj<sup>7</sup>*  *Gm<sup>7</sup>* 



I may be climb - ing on \_\_\_\_\_ rain - bows. \_\_\_\_\_ But,  
 But you be-lieve \_\_\_\_\_ the things \_\_\_\_\_ that I do. \_\_\_\_\_ And

*Fm<sup>7</sup>*  *Fm<sup>7</sup>*  (Bb bass)



ba - by here goes. \_\_\_\_\_  
 we'll see it through. \_\_\_\_\_

3. Ba - by you know \_\_\_\_\_ that

*E<sup>b</sup>maj<sup>7</sup>*  *Fm<sup>7</sup>*  (Bb bass)



Dreams \_\_\_\_\_ there for those who sleep, \_\_\_\_\_  
 Life \_\_\_\_\_ can be short or long, \_\_\_\_\_  
 dreams \_\_\_\_\_ there for those who sleep, \_\_\_\_\_

*E<sup>b</sup>maj<sup>7</sup>* *Fm<sup>7</sup>* (B<sup>b</sup> bass)

Life \_\_\_\_\_ it's \_\_\_\_\_ for us to \_\_\_\_\_ keep, \_\_\_\_\_  
 Love \_\_\_\_\_ can \_\_\_\_\_ be right or \_\_\_\_\_ wrong, \_\_\_\_\_  
 Life \_\_\_\_\_ it's \_\_\_\_\_ for us to \_\_\_\_\_ keep, \_\_\_\_\_

*A<sup>b</sup>maj<sup>7</sup>* *Gm<sup>7</sup>*

And if you're won - d'ring what this all is lead - ing to, \_\_\_\_\_  
 And if I choose \_\_\_\_\_ the one I'd like to help me through, \_\_\_\_\_  
 And if I choose \_\_\_\_\_ the one I'd like to help me through, \_\_\_\_\_

*C* *Fm<sup>7</sup>* (B<sup>b</sup> bass) N.C.

I want to make \_\_\_\_\_ it with you, \_\_\_\_\_  
 I'd like to make \_\_\_\_\_ it with you, \_\_\_\_\_  
 I'd like to make \_\_\_\_\_ it with you, \_\_\_\_\_

*E<sup>b</sup>maj<sup>7</sup>* *Fm<sup>7</sup>* (B<sup>b</sup> bass)

I real - ly think \_\_\_\_\_ that we \_\_\_\_\_ could  
 I real - ly think \_\_\_\_\_ that we \_\_\_\_\_ could  
 I real - ly think \_\_\_\_\_ that we \_\_\_\_\_ could

*E<sup>b</sup>maj<sup>7</sup>* *A<sup>b</sup>* *Gm<sup>7</sup>* *Fm<sup>7</sup>* *Fm<sup>7</sup>* (B<sup>b</sup> bass)


make \_\_\_\_\_ it girl, \_\_\_\_\_  
 make \_\_\_\_\_ it girl, \_\_\_\_\_  
 make \_\_\_\_\_ it girl, \_\_\_\_\_



*Fm<sup>7</sup>* *E<sup>b</sup>maj<sup>7</sup>*





8. \_\_\_\_\_






180.

# IT'S GOING TO TAKE SOME TIME

*D<sup>b</sup>* *A<sup>b</sup>m<sup>7</sup>*  
  (D<sup>b</sup> Bass)  
 It's gon - na take \_\_\_ some time \_\_\_ this time \_\_\_ to get my-self \_\_\_ in shape.

*D<sup>b</sup>* *A<sup>b</sup>m<sup>7</sup>*  
  (D<sup>b</sup> Bass)  
 I real - ly fell \_\_\_ out of line \_\_\_ this time, \_\_\_ I real - ly missed the gate.

*G<sup>b</sup>maj<sup>7</sup>* *Fm<sup>7</sup>* *G<sup>b</sup>maj<sup>7</sup>* *Fm<sup>7</sup>*  
     
 The birds on the tel - e-phone line, (next time) are cry- in' out \_\_\_ to me, \_\_\_ (next time) and

*G<sup>b</sup>maj<sup>7</sup>* *Fm<sup>7</sup>* *B<sup>b</sup>m* *E<sup>b</sup>m* *A<sup>b</sup>7sus*  
      
 I won't be \_\_\_ so blind \_\_\_ next time, \_\_\_ and I'll find \_\_\_ some har - mo - ny. \_\_\_ But, it's

*D<sup>b</sup>* *A<sup>b</sup>m<sup>7</sup>*  
  (D<sup>b</sup> Bass)  
 go - ing to take \_\_\_ some time \_\_\_ this time, \_\_\_ and I can't make \_\_\_ de - mands, \_\_\_  
 go - ing to take \_\_\_ some time \_\_\_ this time, \_\_\_ no mat - ter what \_\_\_ I've planned. \_\_\_

*D<sup>b</sup>* *A<sup>b</sup>m<sup>7</sup>*  
  
  
 But, like the young trees in the win - ter time, I'll learn how to bend.  
 And, like the

*G<sup>b</sup>maj<sup>7</sup>* *Fm<sup>7</sup>* *E<sup>b</sup>m<sup>7</sup>* *E<sup>b</sup>m<sup>7</sup>*  
  
  
  
  
 Af - ter all the tears we've spent, how could we make a-mends?  
 —

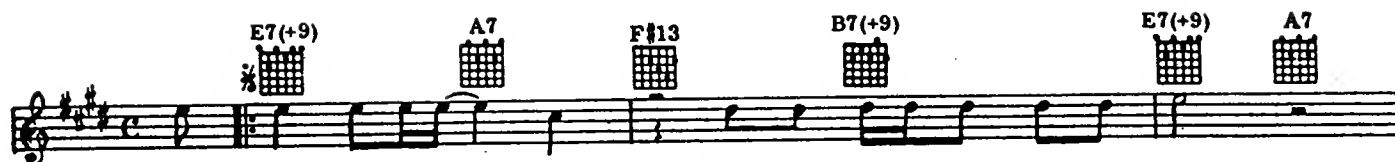
*D<sup>b</sup>* *D<sup>b</sup>* *B<sup>b</sup>m* *B<sup>b</sup>m* *B<sup>b</sup>m* *E<sup>b</sup>*  
  
  
  
  
  
  
 So, it's one more round for ex - per - i-ence and I'm on  
 — (C Bass) (A Bass) (A<sup>b</sup> Bass) (G Bass)

*G<sup>b</sup>* *A<sup>b</sup>6* *G<sup>b</sup>maj<sup>7</sup>* *Fm<sup>7</sup>*  
  
  
  
  
 the road a - gain, and it's go - ing to take some time  
 — (A<sup>b</sup> Bass)

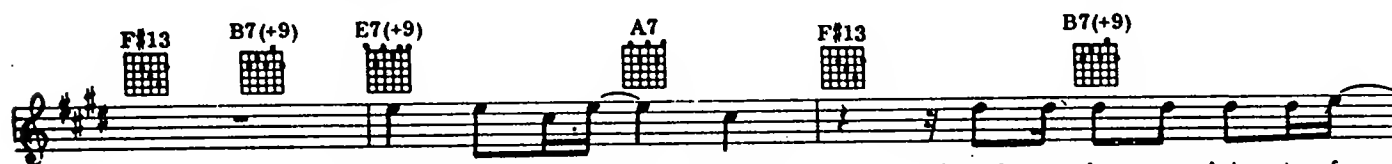
*E<sup>b</sup>m<sup>7</sup>* *E<sup>b</sup>m<sup>7</sup>* *D<sup>b</sup>* *E<sup>b</sup>m<sup>7</sup>* *E<sup>b</sup>m<sup>7</sup>*  
  
  
  
  
  
 this time! this time!  
 — (A<sup>b</sup> Bass)

*D<sup>b</sup>* *A<sup>b</sup>m<sup>7</sup>*  
  
  
 Repeat to fade

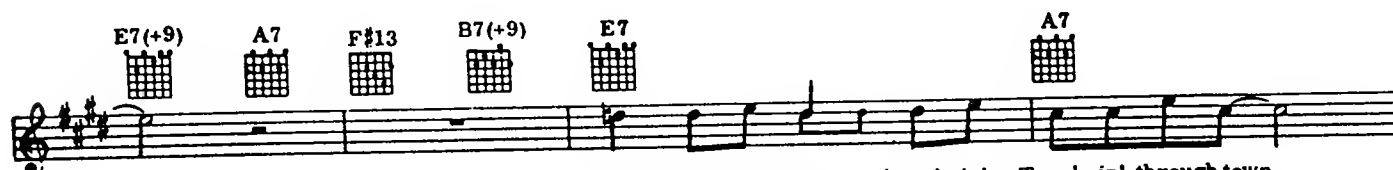
## LUCRETIA MAC EVIL



Lu - cre - tia Mac E - vil, lit - tle girl, what's your game?  
 cre - tia Mac E - vil, that's the thing you're do - in' fine.  
 Lu - cy Mac E - vil, Hon - ey, where you been all night?



Hard luck and trou - ble bound to be your claim to fame..  
 Back seat De - li - lah, got your six-foot jug o' wine..  
 Your hair's all messed up, babe, n' the clothes you're wearin' just don't fit you right..



Tail shak - in', home break - in', Truck - in' through town, -  
 I hear your moth - er was the talk of the stix, -  
 Big dad - dy Joe's paying your month - ly rent, -



Each and ev - 'ry coun - try moth - er's son hang - in' round, -  
 Noth - in' that your dad - dy would - n't do for kicks, -  
 Tells his wife he can't i - ma - gine where the mon - ey's went. -



Drive a young man in - sane, E - vil, that's your name.  
 Nev - er done a thing worth - while, E - vil wom - an  
 Dres - sing you up in style, E - vil wom - an

E7(+9) A7 F#13 B7(+9) 2 E7(+9)

2. Lu - child.

Am9(maj7) Am(D bass) C#m

Dev - il got you Lu - cy un - der lock and key, Ain't a - bout to

Am9(maj7)

set you free, Signed, sealed and wit-nessed on the day you were born,

Gm9(maj7) Fm9(maj7)

No use try - ing to fake him out, No use try - ing to make him out,

Em Bsus4 B D.S. al Coda

No chord

Soon he'll be tak - ing out his due. What you gon - na do, ooh.

Coda D7(+9) G13 - D7(+9) G13 D7(+9) G13 D7(+9) G13 Fade G13

child. Ooh, Lu-cy, you're just so damn bad!

184.

**CHERRY, CHERRY**

Words and Music by NEIL DIAMOND

1. Ba - by loves — me,      yes,      yes, — she does,      Ah, the  
 2. Y'ain't got no — right,      no,      no, — you don't,      Ah, to

girl's out - a - sight — yeah.  
 be so ex - cit - ing.

Says she loves — me,      yes,      yes, — she does.      Gon - na  
 Won't need bright — lights,      no,      no, — we won't.      Gon - na

show me to - night, — yeah.      She got      the way      to move.  
 make our own light - ning.



me. Cher ry.

CHORUS: She got the way to groove — me.

CHORUS: She got the way to move — me

She got the way to groove — me!

by. Spoken: All right!

NC To Code

Tell No, your ma - ma, girl, — we can't stay long. we won't tell a soul — where we gone — to.

We got we things do we got — to catch what - ev er we

up want on. to. Ah, Ah, you know — I love —

E D A D E D  
 — you know what I'm say - ing?  
 — the way that you do me.

A D E D A D  
 Can't stand still while the mu - sic is play - ing.  
 Cher - ry, babe, — you real - ly get to me.

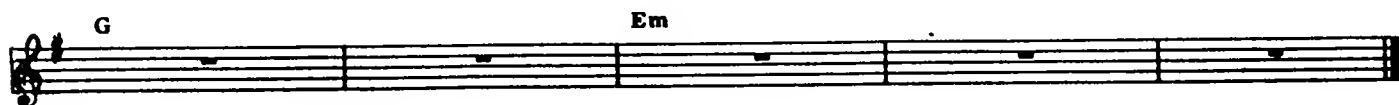
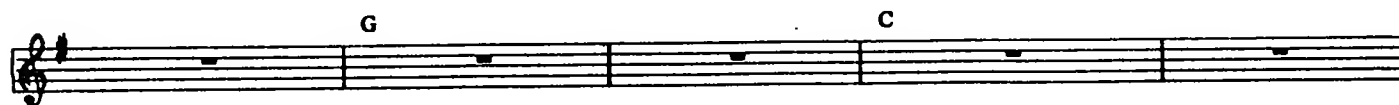
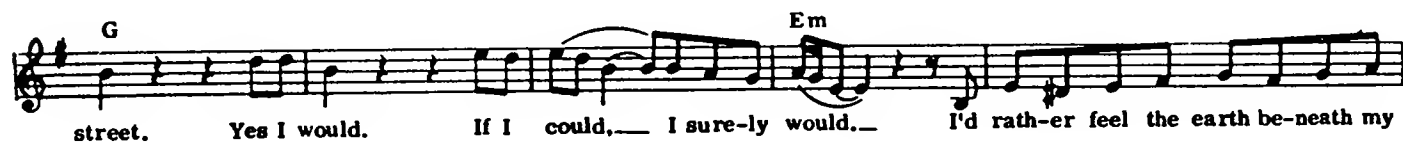
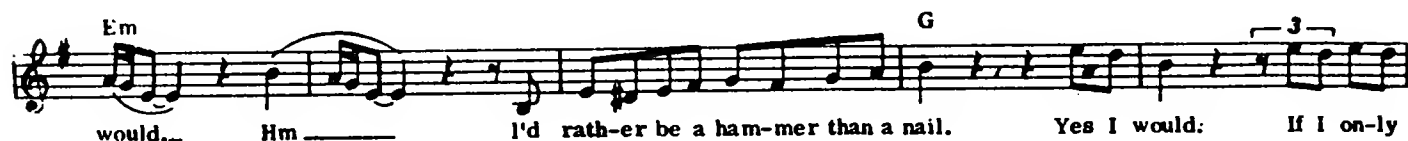
E D E A D A E A  
 (F Sharp) (F Sharp) (E Sharp) (E Sharp) (E Sharp) (E Sharp)

D A D.S. al  
 (F Sharp) (F Sharp) Coda

Code NC

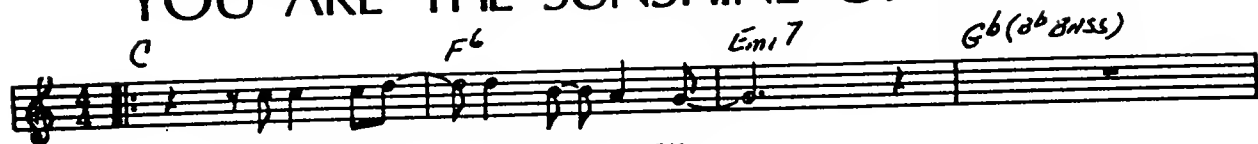
# EL CONDOR PASA (YES I WOULD)

187.



188.

## YOU ARE THE SUNSHINE OF MY LIFE



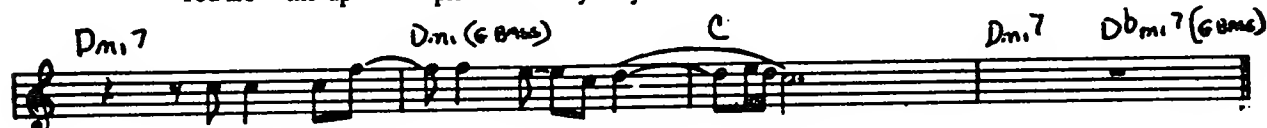
You Are The Sun - shine Of - My Life, —



that's why I'll al - ways be - a-round. —



You are the ap - ple of - my eye. —



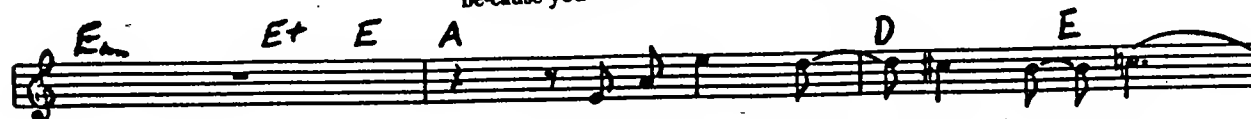
For-ev - er you'll — stay in — my heart, —



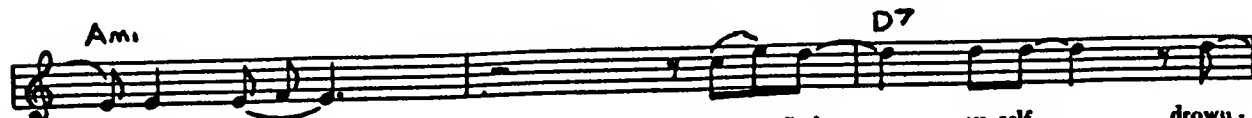
{ I feel like this — is the — be gin - ning, —  
 { You must have known — that I — was lone - ly, —



'though I've loved you — for a mil - lion years. —  
 be-cause you came — — to my — res - cue. —

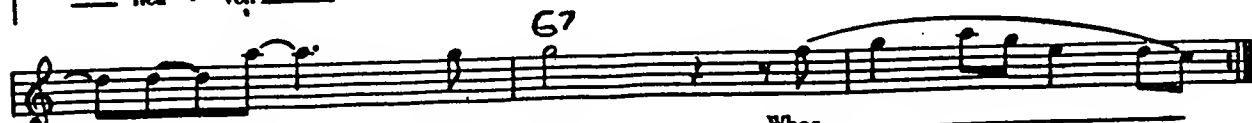


And if I thought — our love — was —  
 And I know that — this must — be —



— end - ing —  
 — hea - ven —

I'd — find — my-self — drown -  
 how could so — much love — be —



— ing in my — own tears.  
 — in - side — of you?

Whoa. —  
 Whoa. —

# TRACY

189.

The musical score is written on ten staves. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody is primarily composed of eighth and quarter notes. Chord symbols are placed above the staff lines. The lyrics are written below the notes, with some words hyphenated across lines. The score concludes with a double bar line on the final staff.

Ab Cm Bbm7 Eb Db Cm Eb7  
 Tra - cy when I'm with you — Some-thing you do, — Boun-ces me off — the cell - ing,

Ab Cm Bbm7 Eb Db Cm Eb7  
 Tra - cy day af - ter day — When you're this way — I get a lov - ing feel - ing,

C7 F D7 G E7  
 Come with me, Don't say no, Hold me

Am Dm7 G7 C Ab  
 close, Tra - cy nev - er let go. — Tra - cy you're gon - na be —

Cm Bbm7 Eb Db Cm Eb7  
 — hap - py with me — I'll build a world — a - round you,

Ab Cm Bbm7  
 Filled with love ev - 'ry - where, — And when you're there — You'll be so glad —

Eb Db Cm Eb7 C7 Fm D7 Gm  
 — I found you, Come with me, Don't say no,

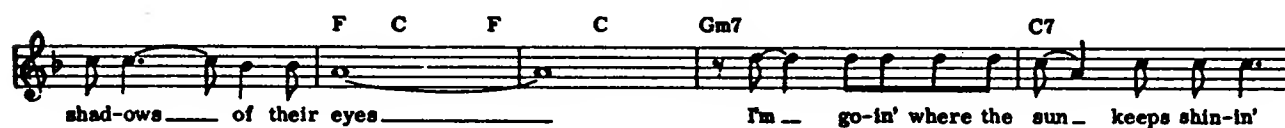
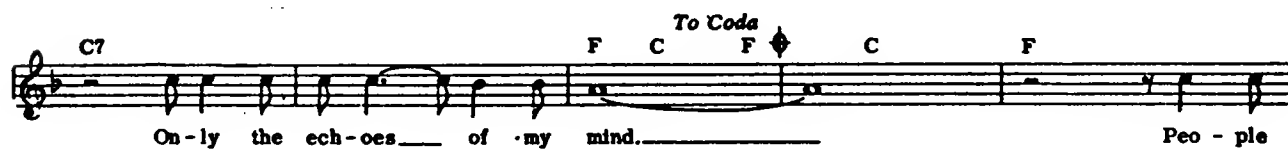
Cm7 Bb Cm7(sus)  
 Hold me close, Tra - cy, nev - er, nev - er ev - er let me

Bb Dm Cm7 F Eb Dm F7  
 go. Ba ba bn bn bn ba — ba ba bn ba — ba ba ba ba — ba ba ba,

190.

# Everybody's Talkin'

(Echoes)



# LOST HORIZON

191.

Moderato

*Bbm7*

(Eb Dom)

Have you ev - er dreamed of a place far a -

*Abmaj7*

*Fm7*

way from it all where the win - ter

*Bb*

*Gm7*

*Cm7*

breathes is soft and clean and child - ren play in fields of

*Fm9*

*Ab*

*Bb*

green. and the sound of

*Cm*

*Cm7*

*Fm7*

*Fm9*

*Db*

guns does - n't pound in your ears.

*Bb*

tacet

*Bbm7*

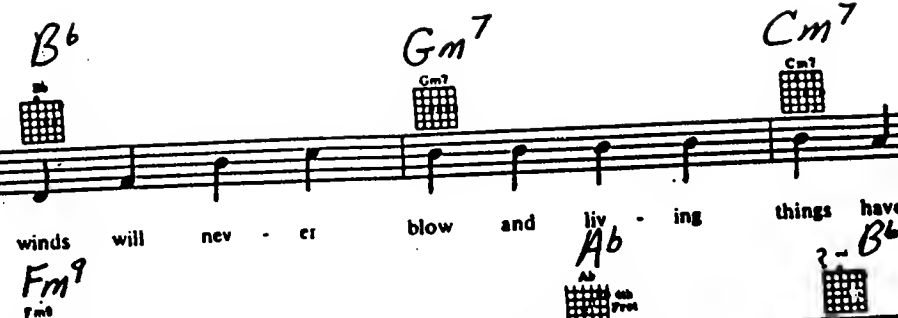
(Eb Dom)

Have you ev - er dreamed of a place far a -

*Abmaj7*

*Fm7*

way from it all where the win - ter



winds will nev - er blow and liv - ing things have room to  
 grow

and the sound of  
 guns does - n't pound in your ears  
 tacet

A little faster  
 an - y - more. Man - y miles from

yes - ter - day be - fore you reach to - mor - row where the  
 time is al - ways just to - day

there's a lost ho - ri - zon  
 wait - ing to be found.



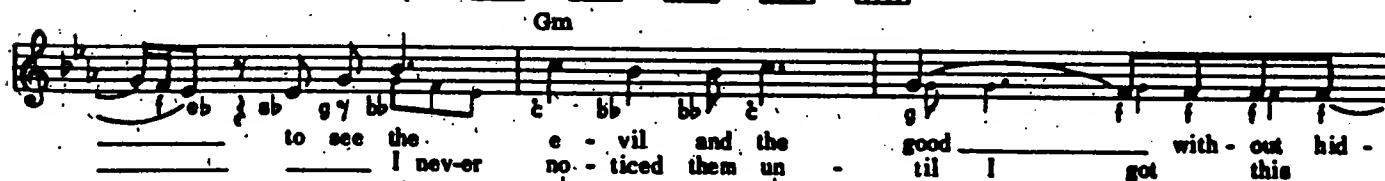
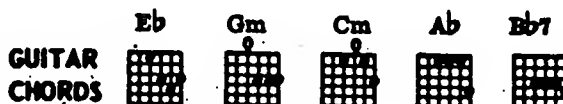
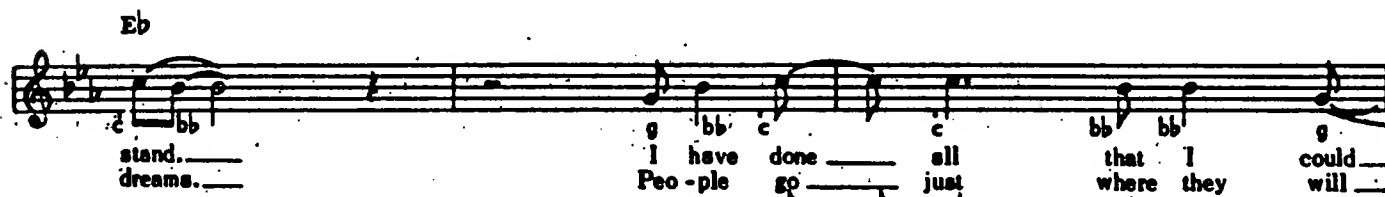
Handwritten musical score for piano and voice. The score is written on ten staves, with the first five staves containing vocal lines and the last five staves containing piano accompaniment. The lyrics are: "There's a lost ho - ri - zon where the sound of guns does - n't pound in your ears an - y - more."

Chord symbols and other markings include:

- $A^b m j^7$  (with  $A^b m j^7$  written below it)
- $A^b$
- $E^b m j^7$  (with  $E^b m j^7$  written below it)
- $A^b$
- $B^b$  (with  $B^b$  written below it)
- $Cm$  (with  $Cm$  written below it)
- $Cm^7$  (with  $Cm^7$  written below it)
- $Fm^7$  (with  $Fm^7$  written below it)
- $Fm^9$  (with  $Fm^9$  written below it)
- $D^b$  (with  $D^b$  written below it)
- $D^b$  (with  $D^b$  written below it)
- $Cm$  (with  $Cm$  written below it)

Other markings include "1st Tempo", "dim.", "p", "tacet", and "rall.".

## DOCTOR, MY EYES



Cm Eb

Tell me what is wrong — was I un-wise —  
Tell me what you see — I hear their cries —

Cm Eb7(sus 4) N.C.

to leave — them o — pened — for late so for  
just say — if it's — too

1 Ab (Eb bass) 2 Ab (Eb bass)

long. — 'Cause I have — me. — DOC - TOR, MY EYES —

Cm Eb

can - not see the sky. — Is this the

Cm Eb7(sus 4) N.C.

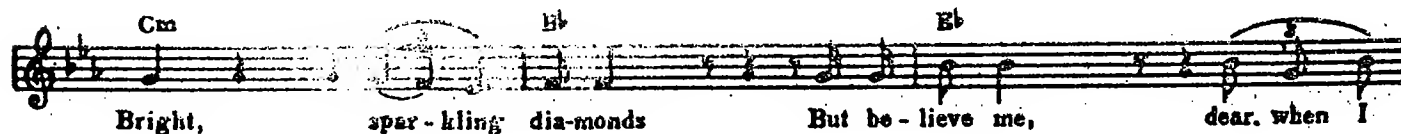
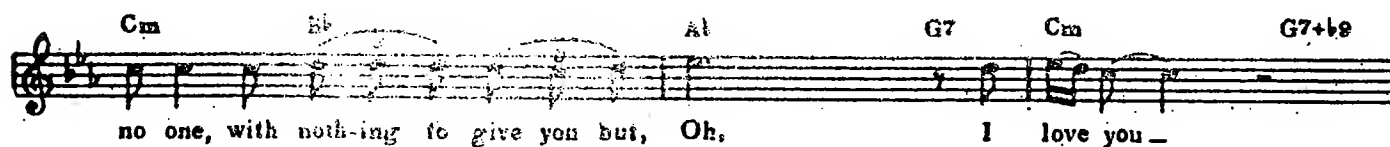
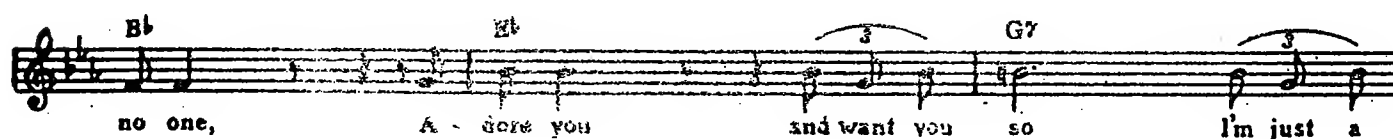
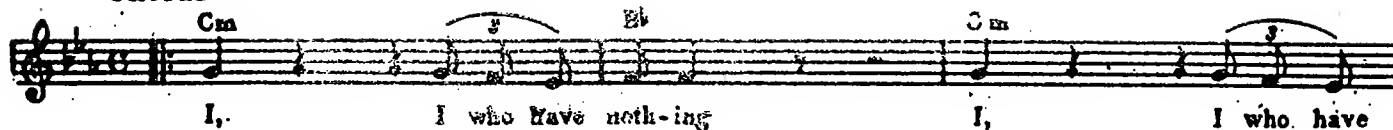
prize — for hav - ing learned — how not to

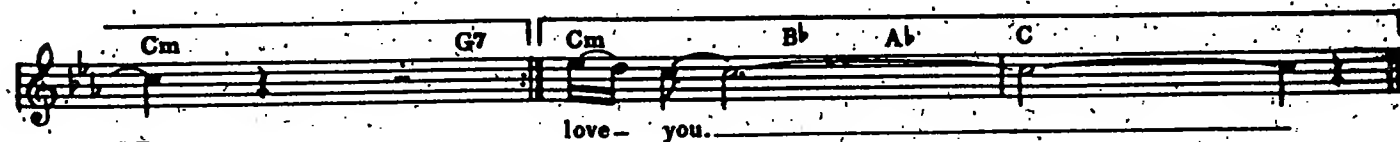
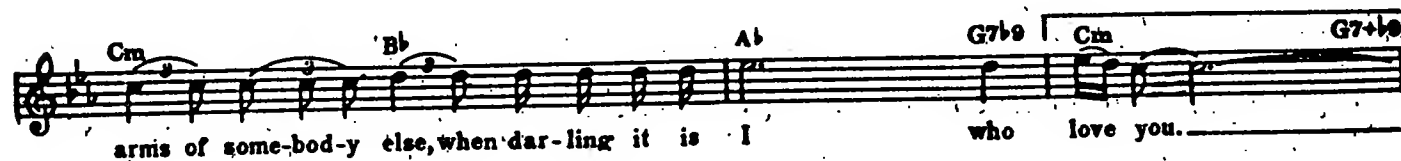
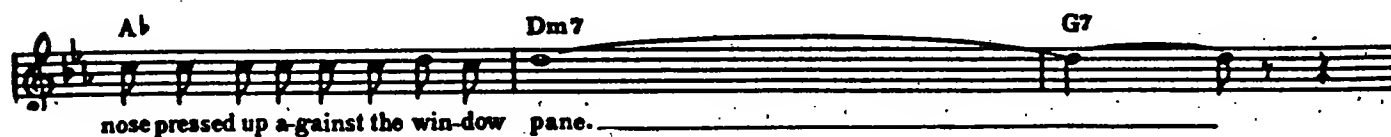
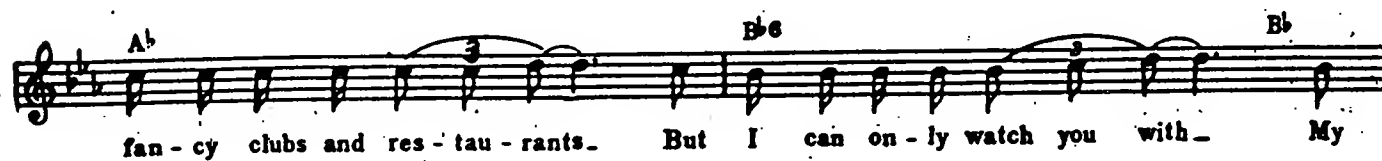
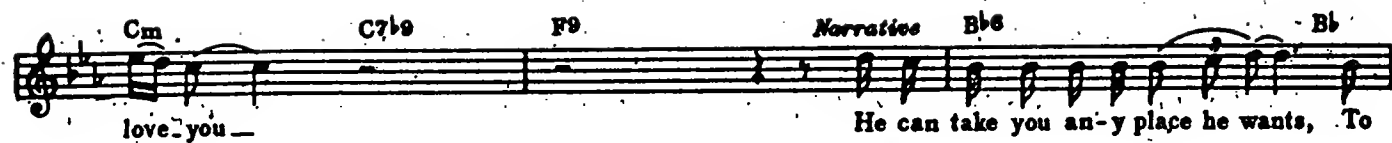
Ab (Eb bass) Eb Cm Repeat & Fade

cry. — DOC - TOR, MY EYES — DOC - TOR, MY EYES —

## I (Who Have Nothing)

## Chorus





## EASY TO BE HARD

Fmaj7 D7 Fmaj7

How \_\_\_\_\_ can peo-ple be so heart-less? How \_\_\_\_\_ can peo-ple  
 How \_\_\_\_\_ can peo-ple have no feel-ings? How \_\_\_\_\_ can they ig-

D7 G Am D7

be so cruel? Eas-y To Be Hard, Eas-y to be  
 more their friends? Eas-y to be proud, Eas-y to say

1. G Am D7 2. G G7

cold. "No".

C Gm C Gm C Gm

Es-pe-c'ly peo-ple who care a-bout stran-gers, who care a-bout e-vil and

C Gm Am D7 Am D7

so-cial in-jus-tice. Do you on-ly care a-bout the bleed-ing crowd?

Am D7 G To Coda Fmaj7

How \_\_\_\_\_ a-bout a need-ing friend? How \_\_\_\_\_ can peo-ple

D7 Fmaj7 D7

be so heart - less? How \_\_\_\_\_ can peo - ple be so cruel? Eas - y to give

G Am D7 G D. S. al Coda

in, Eas - y to help out. \_\_\_\_\_

Coda Fmaj7 D7 Fmaj7

How \_\_\_\_\_ can peo - ple have no feel - ings? You \_\_\_\_\_ know I'm hung

D7 G Am D7

up on you. Hard \_\_\_\_\_ to sur - ren - der, Hard \_\_\_\_\_ to be

G Am D7 Fmaj7

eas - y. \_\_\_\_\_ How \_\_\_\_\_ can' peo - ple

D7 Fmaj7 D7

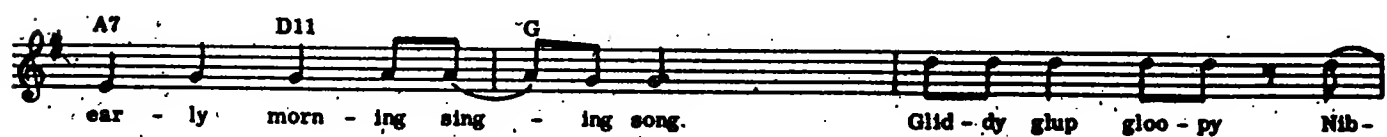
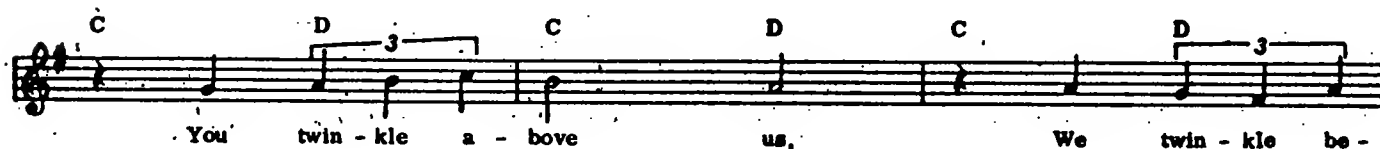
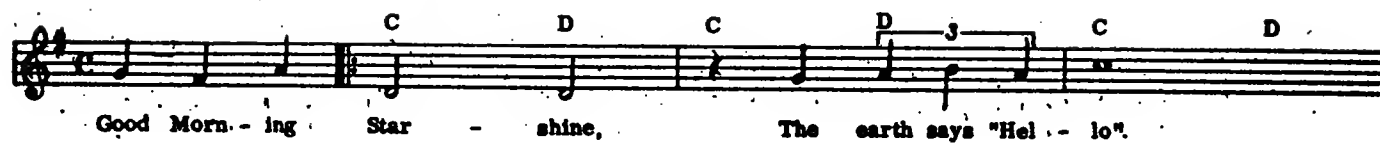
be so heart - less? How \_\_\_\_\_ can peo - ple be so cruel? Eas - y To Be

Repeat for fade G Am D7 G Am D7

Hard, proud, Eas - y to be cold. Eas - y to say "No." Eas - y to be

200.

## Good Morning Starshine





Am D7 Am D7 G

Sab - ba sib - by sab - ba Noo - by ab - ba nab - ba Le le lo lo.

G7 C F#m Em7 B7

Too - by oo - by wal - la Noo - by ab - ba nab - ba,

Em Am 1. G Tacet 2. G

Ear - ly morn - ing sing - ing song Good Morn - ing

Am7 D7

Sing - ing a song, Hum - ming a song, Sing - ing a song,

Am7 D7 Am7 D7 Am D7

Lov - ing a song, Laugh - ing a song,

G G7 C F#m Em7 B7

Sing the song Sing the song, Song the sing.

*Repeat for fade*  
Em Am D7 G C G

Song, song, song, sing, sing, sing, sing, song.

## MAC ARTHUR PARK

*Dm*

1. Spring was nev - er wait - ing for us, girl, it ran one step a -  
 2. I still see the yel - low cot - ton dress foam - ing like a

*E<sup>b</sup>* *Gm* *lacet*

head, as we fol - lowed in a dance,  
 wave on the ground and round your knees. And the

*Dm*

tween the part - ed pag - es and were pressed in love's hot fe - vered  
 birds like ten - der ba - bles on your hand and the old men play - ing

*E<sup>b</sup>* *Gm* *A<sup>b</sup>* *B<sup>b</sup>*

i - ron, like a strip - ed pair of pants,  
 check - ers by the trees. Mac -

*C* *Cmaj7* *Gm7*

Ar - thur Park is melt - ing in the dark, all the sweet, green ic - ing flow - ing down.

*Fmaj7* *G* *C*

Some - one left the cake out in the rain, and I don't think that I can take it, 'Cause it

*F* *C*

took so long to bake it, and I'll nev - er have the re - cl - pe a -

gain, Oh, no. \_\_\_\_\_

1. \_\_\_\_\_ 2. \_\_\_\_\_

lacet

1. There will be an - oth - er song — for me, for I will sing it.  
2. take my life in - to my hands and I will use it.

There will be an - oth - er dream — for me, some - one will bring it.  
I will win the wor - ship in — their eyes, and I will lose it.

I will drink the wine — while it is warm — and nev - er let you catch me  
I will have the things — that I de - sire — and my pas - sions flow like

look - ing in the sun. | But af - ter all the loves — of my  
riv - ers to the sky.

life, Af - ter all the loves — of my life, you'll still be the one.

2. I will life, I'll be think - ing of you. And won - der - ful

why. \_\_\_\_\_ Mac - no. \_\_\_\_\_

Coda

204.

# FOR ME ALONE

From the movie "Love Story"

Handwritten guitar chords and lyrics for the song "For Me Alone" from the movie "Love Story".

**Chords:** D, F#7-5, F#7, G, Em, A7sus, A7, A'', A7, D, D6, Dmaj7, D, D6, D.

**Lyrics:**

1. If all of the world were mine  
 2. give to the world dia - monds, ru -  
 3. then I would make time for - ev -

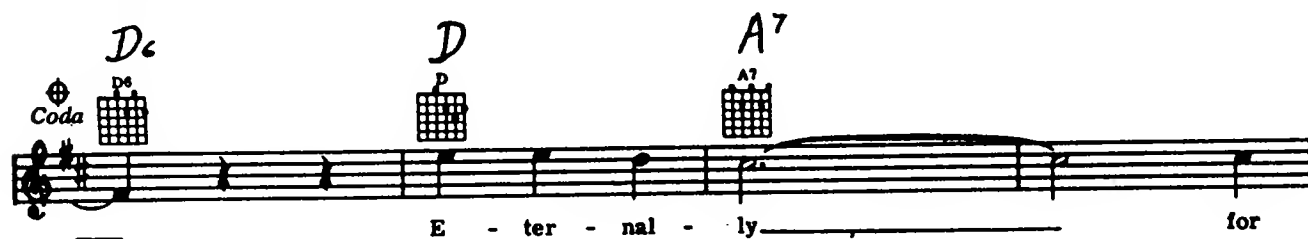
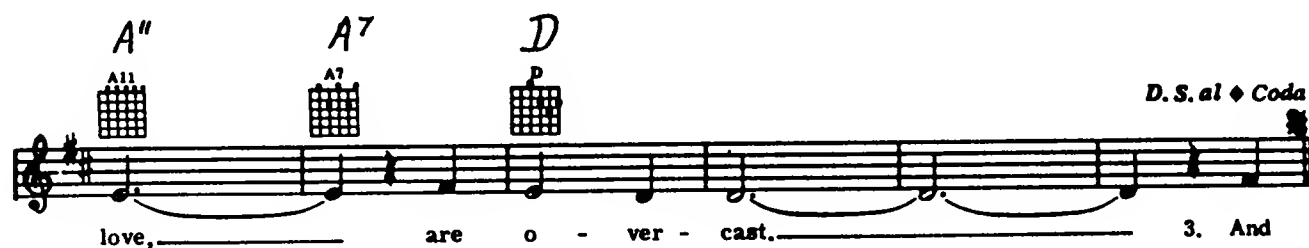
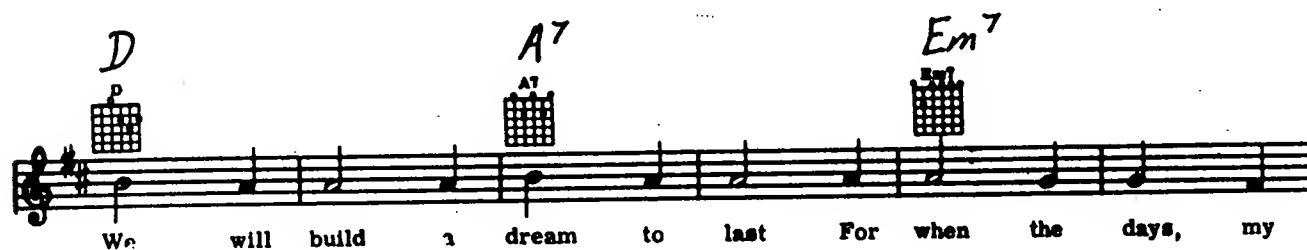
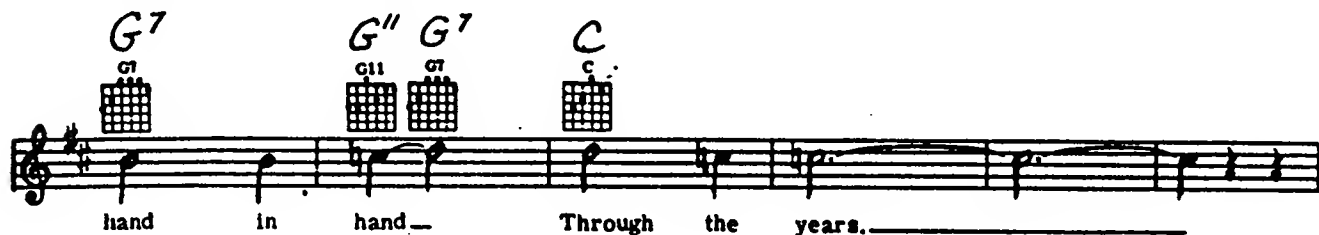
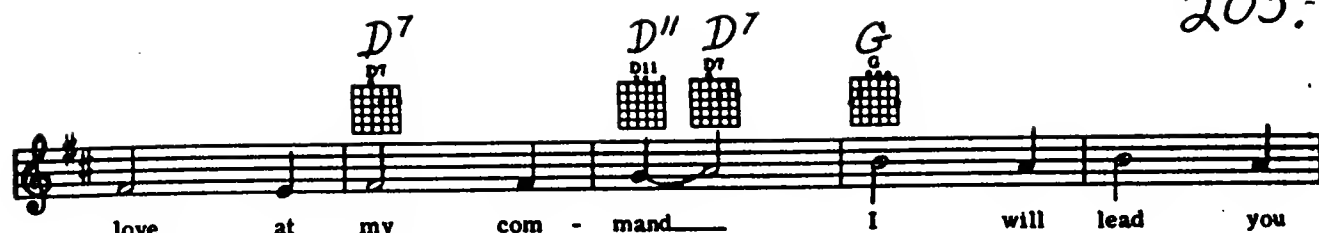
to com - mand, You'd have ev - 'ry -  
 bles and pearls; To me they are  
 er hold still So your love would

thing that I own. Your  
 noth - ing mine but stone. Your  
 be mine to own. E

love I'd keep for mine a - lone.  
 love I'd keep for mine a - lone.  
 ter - nal - ly for me a - lone.

To Coda

2. I'd With all the



- FOR ME ALONE -

## L. A. BREAK DOWN

**VERSE**

**Em** **Em<sup>7</sup>** **Am<sup>7</sup>**

1. Stand-in' here, I put my foot in - side the coun - ty line, ——— Shak - in' at the door - step of this  
 2. One more ride an' one more road an' one more jug of wine, ——— Crip - pled by my fail - ures and the  
 3. Gen - tle la - dy, with some help, gen - tle I'll be - come; ——— May - be things will loos - en up be -

**D<sup>7</sup> sus** **Bm<sup>7</sup>** **Cmaj<sup>7</sup>**

life I left be - hind. ——— I re - call the love you gave me, Is it strong e - nough to save me?  
 ache a - long my spine. ——— Back to old for - got - ten plac - es, Half re - mem - bered names and fac - es,  
 fore the day is done. ——— Don't be hard and un - for - giv - ing, Tough enough for me, just liv - ing.

**Bm** **D<sup>7</sup> sus** **CHORUS** **G**

Pic - tures of your face an' eyes are flash - in' thru my mind. ——— } L. A. ——— Break Down ——— and  
 Put - tin' all my trust and faith with - in that wel - come sign. ——— }  
 Get - tin' tired of be - ing just a los - er on the run. ——— }

**C** **G** **F** **D** **G**

take me in, ——— I'm so lost ——— on my own. ——— L. A. ——— Break Down ——— and

**C** **E<sup>b</sup>** **G** **G**

take me in, ——— It's my last chance, ——— I'm com - in' home. ——— home. ———

**G** **C** **G** **F** **D**

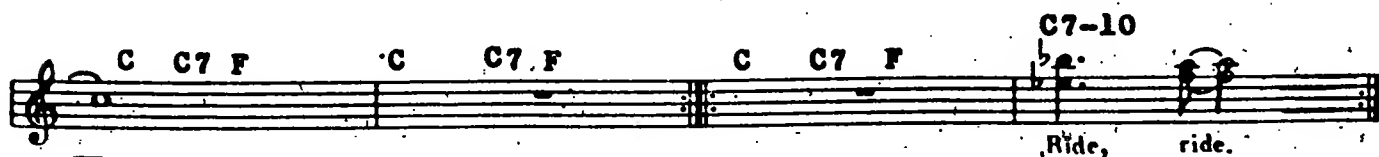
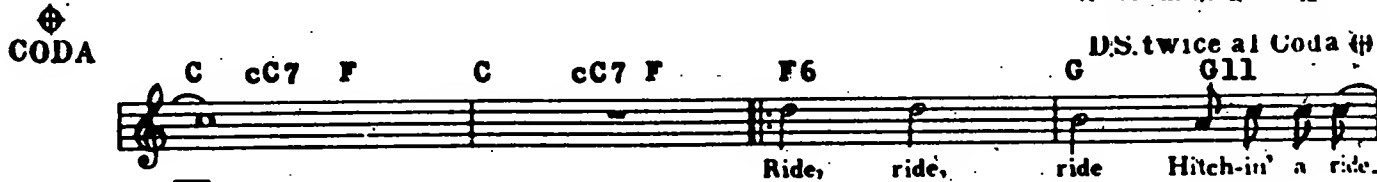
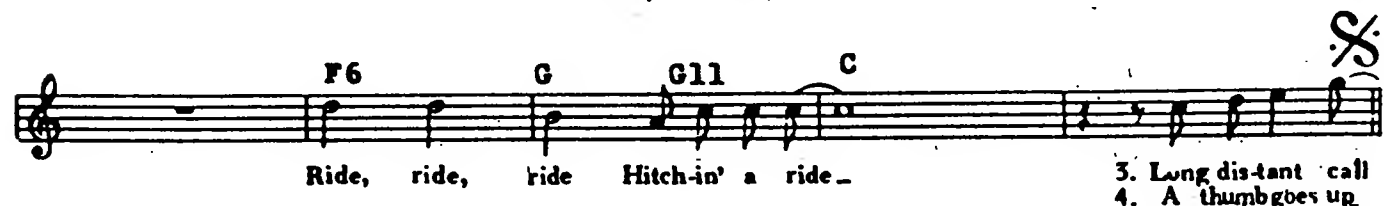
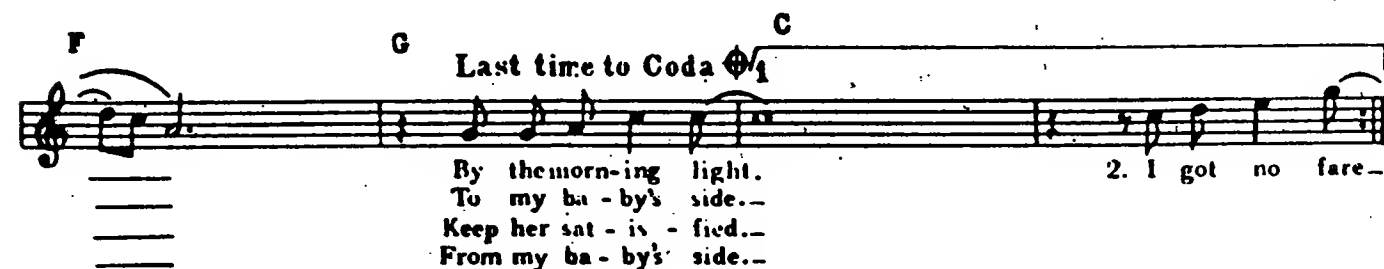
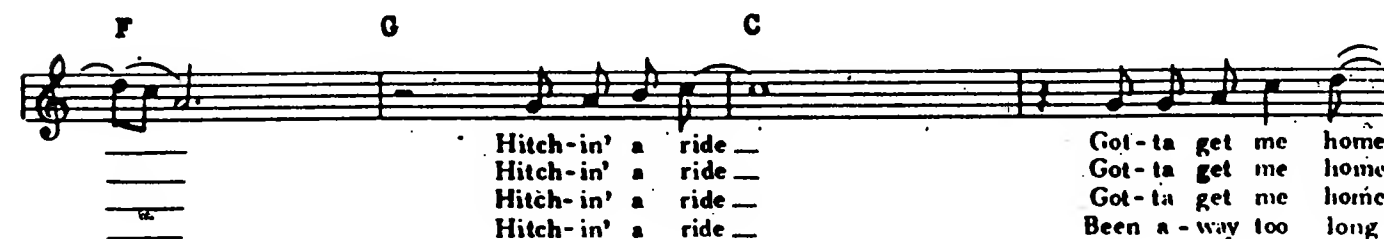
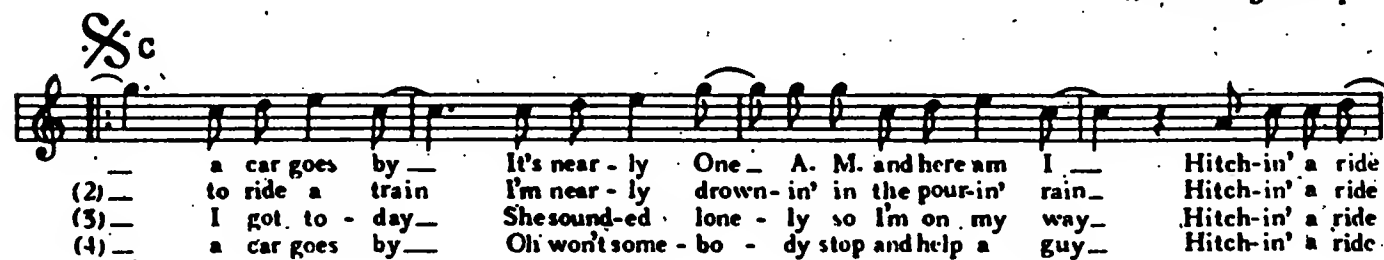
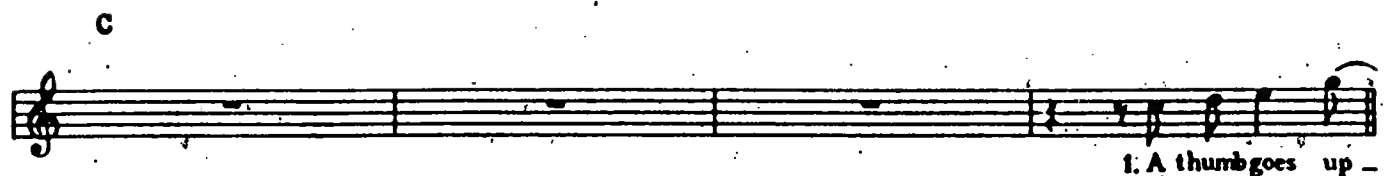
L. A. ——— Break Down ——— and take me in, ——— I'm so lost ——— on my own. ———

**G** **C** **E<sup>b</sup>** **G**

L. A. ——— Break Down ——— and take me in, ——— It's my last chance ——— I'm com - in' home. ——— *D. S. and fade-out*

# HITCHIN' A RIDE

207.



208.

## JAM UP AND JELLY TIGHT

G Jam Up And Jel-ly Tight, my, — my, my, my, ba-by, now you're out-ta sight. —

C G To Coda

Jam Up And Jel-ly Tight, You look a lit-tle naugh-ty but you're so po-lite. —

C E<sup>b</sup> A<sup>b</sup> D

Jam Up And Jel-ly Tight, You won't say you will, but there's a chance that you might. —

B<sup>b</sup> A<sup>b</sup> B<sup>b</sup> F A<sup>b</sup> E<sup>b</sup>

I said, the first day I met — you,  
You've got a sweet dis-po-si-tion,

B<sup>b</sup> F A<sup>b</sup> E<sup>b</sup> B<sup>b</sup> F A<sup>b</sup> E<sup>b</sup>

Some-day, I'm gon-na pet — you. Now you're here and, ba-by, I love — it,  
So come on and give me per-mis-sion For one kiss and may-be an-oth-er,

B<sup>b</sup> F A<sup>b</sup> D

1. 2. D. S. al Coda

Coda G

Jam Up And Jel-ly Tight, Jam Up And Jel-ly Tight. —

C G



# ELVIRA

209.

**F** **C7**  
 Were you just a dream, oh, my dear El - vi - ra? Why did you

**F** **F7** **Bb** **Fdim**  
 seem so near, El - vi - ra? Kissed by the sum-merskies, I saw your

**F** **Bbdim** **Fm** **Bbdim** **Fdim**  
 vi - sion rise, And come to me as free as love should

**Gm** **Bbm6** **C7** **F** **Bb** **C** **Gm** **C7**  
 be. For one hour through en - chant - ed scenes, I

**C#dim** **Dm** **F** **C7** **F** **Bb** **C** **Gm** **C7**  
 lived with you, For one hour all the world was you and

**F** **F** **C7**  
 me. Were you just a pray'r for my true El - vi - ra?

**F** **F7** **Bb**  
 Soft, warm and fair as you, El - vi - ra. Still I can taste your lips,

**Bdim** **F** **C7** **F**  
 Sun - kissed with wine, Were you just a dream or mine?

## WHERE DO I GO?

Where Do I Go? — Fol-low the riv - er. Where Do I Go? — Fol-low the  
Where Do I Go? — Fol-low the chil-dren. Where Do I Go? — Fol-low their

gulls.  
smiles. Where is the some-thing, Is there an an - swer Where is the some-one In their sweet fac - es

that tells me why I live and die? — that tells me why I live and die? —

Fol-low the wind song. Fol-low the thun-der. Fol-low the ne-on in

young lov - ers' eyes. Down to the gut - ter, — Up to the glit - ter

In - to the cit - y where the truth lies. — Where Do I Go? —

Fol-low my heart-beat. Where Do I Go? — Fol-low my hand.

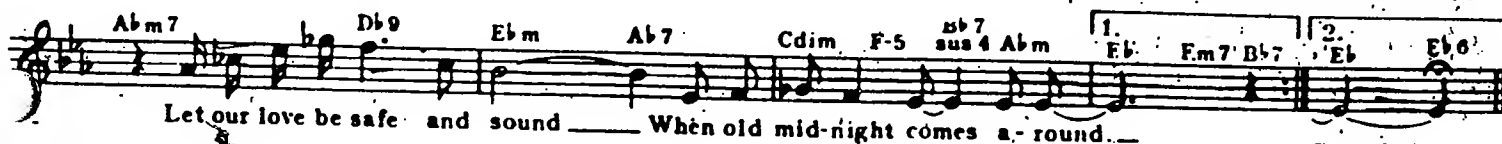
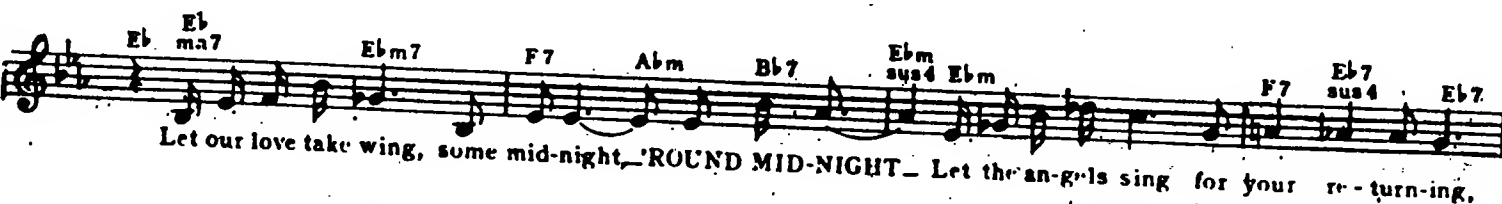
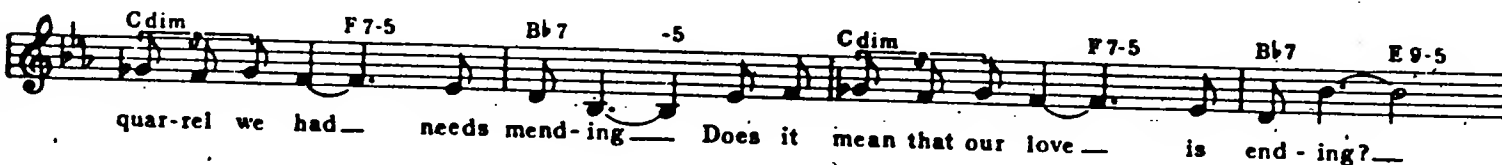
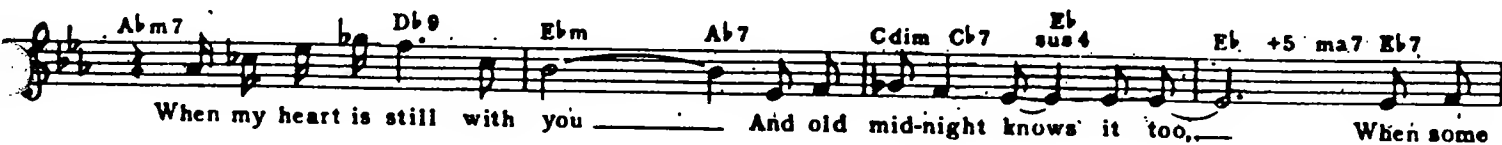
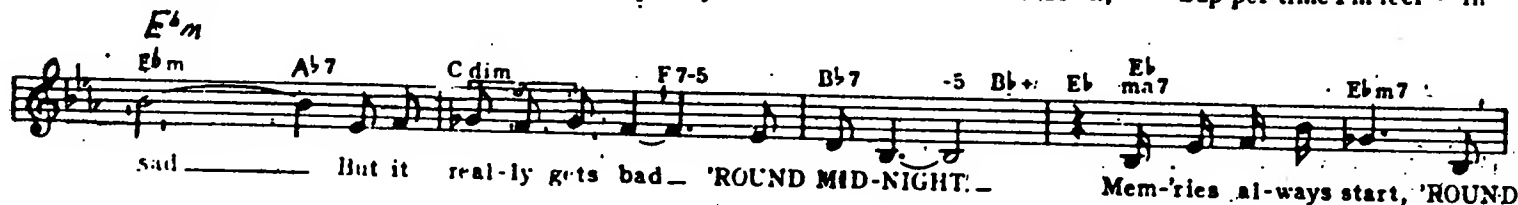
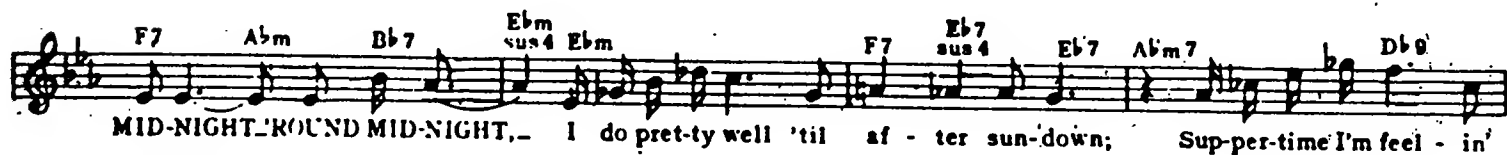
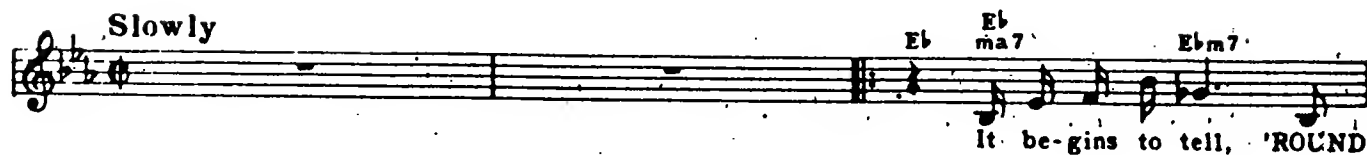
Where will they lead me And will I ev-er dis-cov-er why I live and die? —

I live and die, — I live and die.

# 'ROUND MIDNIGHT

211.

Slowly



212.

## RIGHT ON THE TIP OF MY TONGUE



It was right on the tip of my tongue and I for-got to say I love— you. It was



right on the tip of my tongue and I for-got to say I love— you.



I played the game of love and lost  
While I was wond'-ring where to start

and now my heart must pay the  
she came a - long and won your



cost.  
heart,

I had the chance to make you mine but I wast- ed too much time and let your  
with all the ten - der words of love that I was think- ing of but nev- er



love slip a - way. — }  
both-ered to say. — }

It was right on the tip of my tongue and



I for-got to say I love— you. It was right on the tip of my



tongue and I for- got to say I love— you. love— you.

# I'LL NEVER FALL IN LOVE AGAIN

Ad lib.

Slow

G7

I'm ne-ver gon-na fall in love a -. gain. 1. I've

C Em

1. been in love so ma - ny times I thought I knew the score, But  
2. things I've heard a - bout you I thought were on - ly lies, But  
3. give my heart so ea - si - ly I cast a - side my pride, But

F Dm7 G7

now you've treat-ed me so wrong I can't take a -. ny more,  
when I caught you in his arms I just broke down and cried, And it  
when you fell for some one-else I broke up all in - side,

C Em

looks like I'm ne-ver gon-na fall in

Dm7 G7 G13 C C

love a - gain, fall in love,

Em F Dm7 G13

fall in love, fall in love a .

1 & 2 9

C F C G7 C F C

gain. 2. Those gain.  
3. I

214.

## AFTER THOUGHTS

Chorus

Gmaj7 Am7 Gmaj7 Am7 D7

Lin - ger - ing, whis - per - ing AFT - ER - THOUGHTS, — Catch - ing at my

Gmaj9 Gdim Gmaj7 C Gdim Gmaj7 F#m7 Fm7 Em7 Ebm7 Dm7

sleeves like the au - tumn leaves blow - ing in the rain; —

G7 C Cm7 Bm7

— Not that I'll ad - mit I'm the least ap - pre - hen - sive, —

Em7 A7(sus) A9 D9 Am7 Bbm7

— Just pen - sive, won - d'ring in vain. Did I

Gmaj7 Am7 Gmaj7 Am7 D7

say e - nough, tell e - nough, well e - nough? — And in spite of

Gmaj9 Gdim Gmaj7 C Gdim Gmaj7 F#m7 Fm7 Em7 Ebm7 Dm7 G7sus G7

all, now that I re - call, were we ev - er through? — And are these the

C Cdim C Cm7 Gm9 F#m9 F9 E9sus E7(b9) E7(+9) Am7

thoughts I must al - ways pur - sue? — Or have - n't you

Bm7 D9sus D7(b9) Gmaj7 Am7

1. AFT - ER - THOUGHTS too.

2. G Gmaj7 G6 Cmaj7 Gmaj9

too.

# IF YOU GO AWAY

215.

## Chorus

Am G7 Dm

1. If you go a - way on this sum-mer day Then you might as well take the sun a -  
 (2.) If you go a - way, as I know you will, You must tell the world to stop turn - ing  
 (3.) If you go a - way, as I know you must, There'll be noth - ing left in the world to

G7 C

way; All the birds that flew in the sum-mer sky, When our love was new and our hearts were  
 till You re-turn a - gain, if you ev - er do, For what good is love with-out lov - ing  
 trust; Just an emp - ty room, full of emp - ty space, Like the emp - ty look I see on your

Dm6 E7 Am

high; When the day was young and the night - was long, And the moon stood still - for the night-bird's  
 you; Can I tell you now, - as you turn - to go, I'll be dy - ing slow - ly till the next hel -  
 face, I'd have been the shad - ow of your shad - ow if I thought it might have kept me by your

Am7 F6 E7 Am Dm6 Am Fine

song. If you go a - way, if you go a - way, if you go a - way, if you go a - way. But if you  
 lo. (last time) please don't go a - way But if you  
 side.

Am7 Am6 E7(b9) Am

stay, I'll make you a day, Like no day has been, or will be a - gain; We'll sail the  
 stay, I'll make you a night, Like no night has been, or will be a - gain; I'll sail on your

Am7 Am6 G7 C E7

sun, We'll ride on the rain, We'll talk to the trees and wor-ship the wind. Then if you  
 smile, I'll ride on your touch, I'll talk to your eyes, that I love so much. But if you

Am Bb Dm6 E7 Am C

go. I'll un-der-stand, Leave me just e-nough love to fill up my hand.  
 go. go, I won't cry, Though the good is gone from the word, "good-bye." } If you go a - way, if you go a -

Dm Dm6 E7 Dm6 E7 Dm6 E7 Dm6 E7



way, if you go a - way. if you go a - way






216.

## HURT SO BAD





Words and Music by  
TEDDY RANDAZZO, BOBBY HART  
and BOBBY WILDING

Slowly

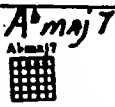

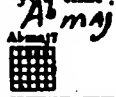






I know you \_\_\_\_\_





don't know what I'm go - ing through \_\_\_\_\_  
 You've been mak - in' out O. K. \_\_\_\_\_  
 Stand - ing here \_\_\_\_\_ look - ing at you \_\_\_\_\_  
 She's in love, \_\_\_\_\_ don't stand in her way.









Well let me tell you that it hurt so bad, \_\_\_\_\_  
 But let me tell you that it hurt so bad, \_\_\_\_\_

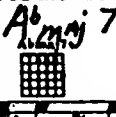

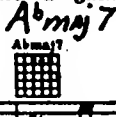


It makes me feel so bad, \_\_\_\_\_ It makes me hurt so bad, \_\_\_\_\_ to see you a - gain \_\_\_\_\_  
 It makes me feel so bad, \_\_\_\_\_ It's gon - na hurt so bad, \_\_\_\_\_ if you walk a - way,






like nee - dles and pins. \_\_\_\_\_ Peo - ple say \_\_\_\_\_ why don't you stay.

and let me make it up to you, \_\_\_\_\_ Stay, I'll do an - y - thing you want me to; \_\_\_\_\_ You

loved me be - fore, \_\_\_\_\_ please love me a - gain, \_\_\_\_\_ I can't let you go back to him. Please don't go, please don't

go. It hurts so bad, \_\_\_\_\_ Come back, it hurts so bad. \_\_\_\_\_ Don't make it hurt so bad, \_\_\_\_\_

I'm beg - gin' you please. \_\_\_\_\_ Please don't go, please don't go. \_\_\_\_\_



# Reach Out And Touch (Somebody's Hand)

2/7.

N. Ashford  
V. Simpson

Moderate Waltz (Easy flowing)

Am7 G7 C maj.7 Am7

Reach out and touch. some - bod - y's hand Make this world a

Dm7 G7 C Am7 G7 Cmaj.7

bet-ter place \_\_\_\_\_ if you can. Reach out and touch. some-bod - y's hand

Am7 Dm7 G7 Em7 Am7

Make this world a bet-ter place \_\_\_\_\_ if you can. (Just try) Take a if you

Cmaj.7 F F+ F6

lit - tle time out of your bus - y day. To give en - cour - age - ment to his  
see an old friend on the street, and he's down, Re - mem - ber

Dm7 (G bass) Em 3 Em7 Am7 Cmaj.7

some - one who's lost the way. \_\_\_\_\_ (Just Try) Or: A would I be talk - ing  
shoes could fit your feet. \_\_\_\_\_ lit - tle kind - ness and

F F+ F6 Dm7 (G bass) Gm7 A7

to a stone. If I asked you to share a prob - lem that's not your own. \_\_\_\_\_  
you'll see it's some-thing that comes \_\_\_\_\_ ver - y nat - ur - al - ly. \_\_\_\_\_

C7 F Am Dm7 G9 Am7

We \_\_\_\_\_ can change \_\_\_\_\_ things if we start giv - ing Why don't you Reach Out And  
We \_\_\_\_\_ can change \_\_\_\_\_ things if we start giv - ing

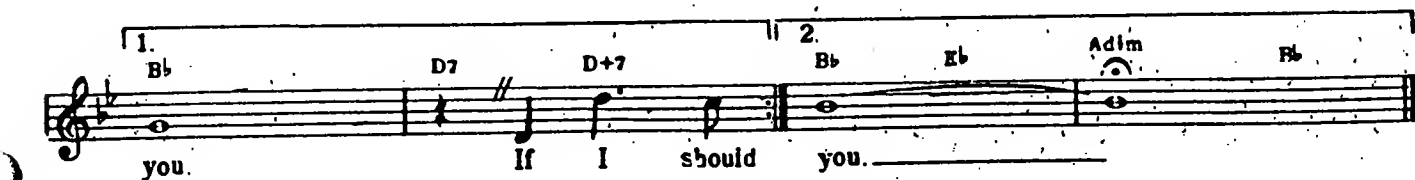
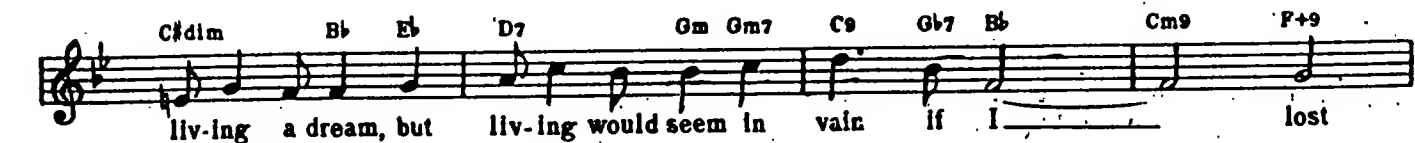
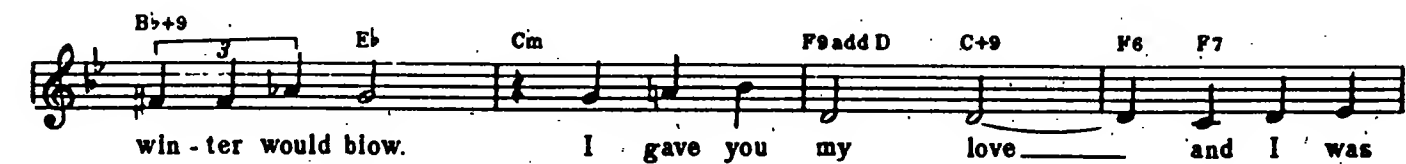
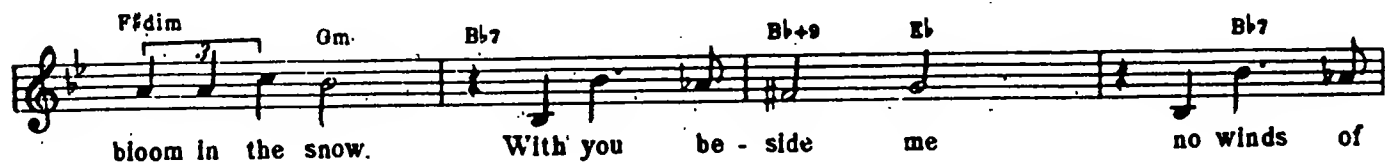
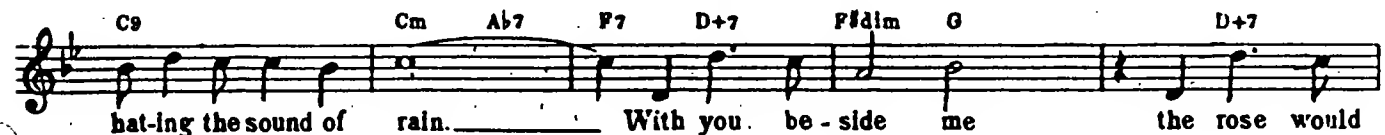
G9 Am7 Dm7 (G bass) Cmaj.7

## I HEAR YOU KNOCKING

The musical score is written on ten staves. It begins with a treble clef and a key signature of one flat (B-flat). The first staff contains a single note, G4, with the word 'You' written below it. The second staff starts with a C major chord and contains two lines of lyrics: '1. went a - way and left me long time a - go and' and '2. bet - ter get back to your use to be 'cause'. The third staff has a C7 chord and lyrics: 'now you're knock - in' on my door. I hear you' and 'your kind of love ain't good for me. }'. The fourth staff has an F7 chord and lyrics: 'knock - ing but you can't come in,'. The fifth staff has C7 and F7 chords and lyrics: 'I hear you knock - ing, go back where you've'. The sixth staff has a G7 3 chord and lyrics: 'been.' and 'I begged you not to go but you' and 'I told you way back in'. The seventh staff has a C7 chord and lyrics: 'said good - bye and now you tell me all your lies I hear you' and 'Fif - ty Two that I would nev - er go with you }'. The eighth staff has an F7 chord and lyrics: 'knock - ing but you can't come in,'. The ninth staff has C7 and F7 chords and lyrics: 'I hear you knock - ing Go back where you've'. The tenth staff has a G7 3 chord and lyrics: 'been.' and 'You'. The final staff has a C major chord and a whole note G4.

You  
 C  
 1. went a - way and left me long time a - go and  
 2. bet - ter get back to your use to be 'cause  
 C7  
 now you're knock - in' on my door. } I hear you  
 your kind of love ain't good for me. }  
 F7 C  
 knock - ing but you can't come in,  
 C7 F7  
 I hear you knock - ing, go back where you've  
 G7 3 G11 C  
 been. I begged you not to go but you  
 I told you way back in  
 C7  
 said good - bye and now you tell me all your lies I hear you  
 Fif - ty Two that I would nev - er go with you }  
 F7 C  
 knock - ing but you can't come in,  
 C7 F7  
 I hear you knock - ing Go back where you've  
 G7 3 1 G11 2 G7  
 been. You  
 C F G7 C

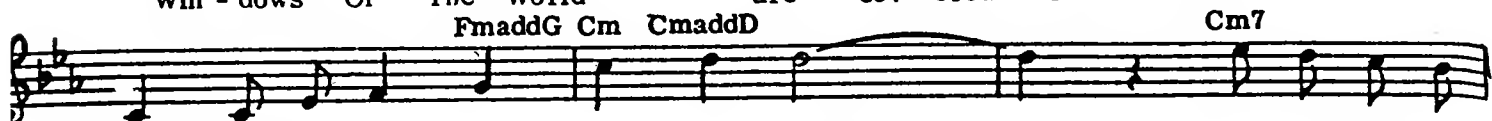
# IF I SHOULD LOSE YOU 219.



# THE WINDOWS OF THE WORLD



Win - dows Of The World are cov - ered with rain.  
 Win - dows Of The World are cov - ered with rain.  
 Win - dows Of The World are cov - ered with rain.  
 Win - dows Of The World are cov - ered with rain.



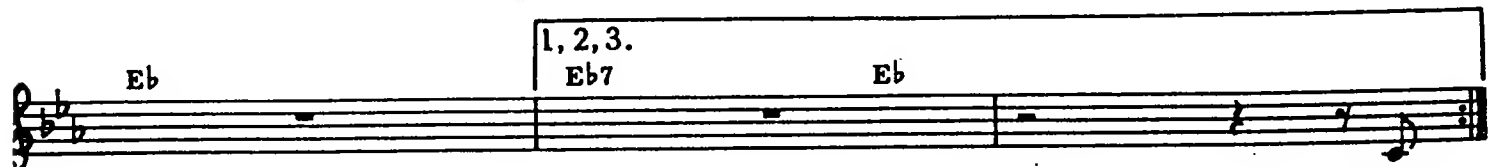
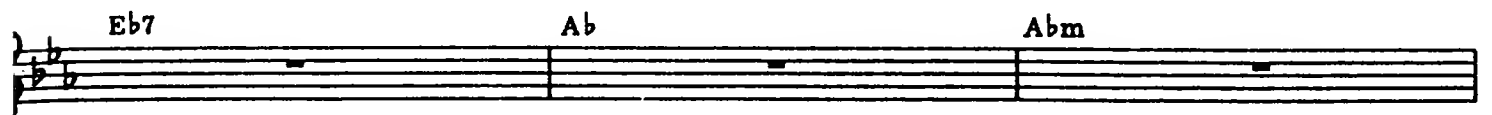
Where is the sun - shine we once knew? \_\_\_\_\_ Ev - 'ry - bod - y  
 When will those black skies turn to blue? \_\_\_\_\_ Ev - 'ry - bod - y  
 What is the whole world com - ing to? \_\_\_\_\_ Ev - 'ry - bod - y  
 There must be some-thing we can do. \_\_\_\_\_ Ev - 'ry - bod - y



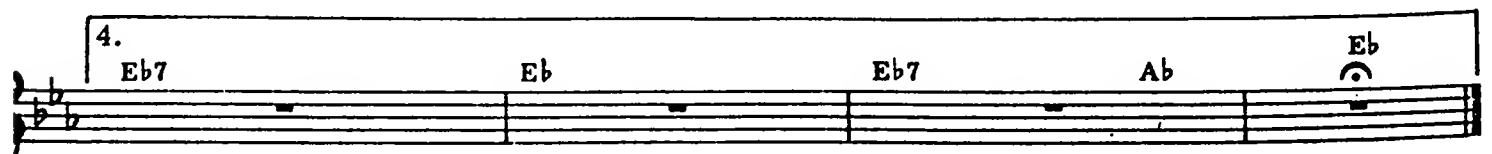
knows when lit - tle chil - dren play they need a sun - ny day to  
 knows when boys grow in - to men they start to won - der when their  
 knows when men can not be friends their quar - rel of - ten ends where  
 knows when - ev - er rain ap - pears it's real - ly an - gel tears. How



grow straight and tall. \_\_\_\_\_ Let the sun shine\_ through.  
 coun - try will call. \_\_\_\_\_ Let the sun shine\_ through.  
 some have to die. \_\_\_\_\_ Let the sun shine\_ through.  
 long must they cry? \_\_\_\_\_ Let the sun shine\_ through.

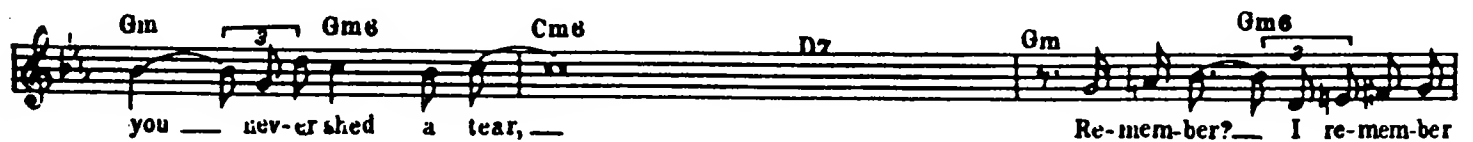
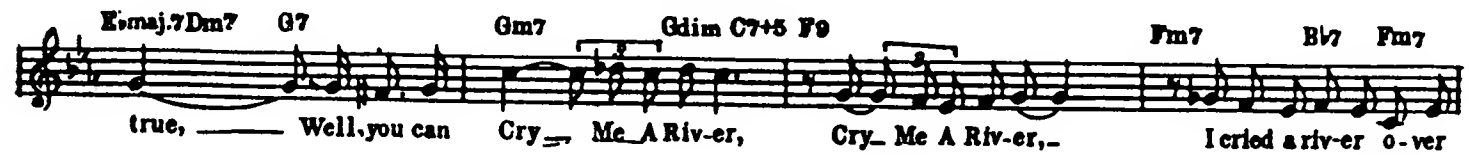
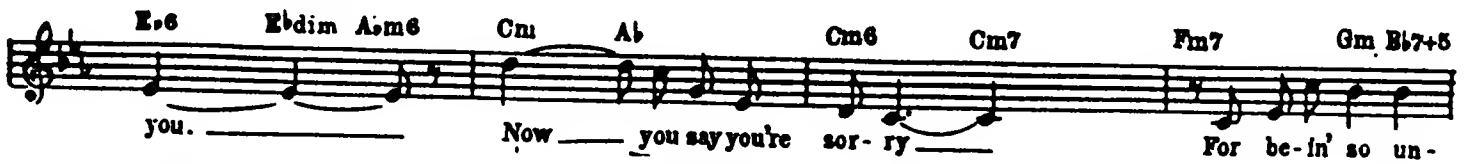


The  
The  
The



# Cry Me A River

221.



222. YOU'VE MADE ME SO VERY HAPPY

Words and Music by  
BERRY GORDY, PATRICE HOLLOWAY  
FRANK WILSON and BRENDA HOLLOWAY

**Moderately Slow**

Moderately Slow  
 I lost at love be - fore. Got mad and  
 The oth - ers were un - true. But when it  
 closed the door, But you said try just once more -  
 came to you. I'd spend my whole life with you.  
 I chose you for the one. Now I'm hav - ing so much fun. You treat - ed me so kind,  
 'Cause you came and took con - trol. You touched my ver - y soul. You al - ways showed me that  
 I'm a - bout to lose my mind. You Made Me So Ver - y Hap - py,  
 lov - ing you was where it's at.

Gmaj7

Bm7  
(E Bass)

223.

I'm so glad you came in to my life.

I love you so much, it seems that you're e - ven in my dreams. I hear

you call - ing me. I'm so in love with you. All I ev - er want to do is

thank you, ba - by. thank you, ba - by. You Made Me So Ver - y Hap - py.

I'm so glad you came in to my life.

## - Autumn Leaves -

## CHORUS

Am7 D7 G

The fall-ing leaves \_\_\_\_\_ drift by the win - dow, \_\_\_\_\_ The AU - TUMN  
 C'est une chan - son. \_\_\_\_\_ Qui nous res - sem - ble. \_\_\_\_\_ Toi tu m'ai-

*a tempo* *p-mp*

Am6 B7 Em

LEAVES \_\_\_\_\_ of red and gold. \_\_\_\_\_ I see your  
 mais \_\_\_\_\_ Et je t'ai - mis. \_\_\_\_\_ Nous vi - rions

Am7 D7 G

lips, \_\_\_\_\_ the sum - mer kiss - es, \_\_\_\_\_ The sun - burned  
 tous, \_\_\_\_\_ Les deux en - sem - ble. \_\_\_\_\_ Toi qui m'ai-



Am6 B7 Em B7

hands \_\_\_\_\_ I used to hold. Since you went a - way \_\_\_\_\_ the days grow  
 mais \_\_\_\_\_ Moi qui t'ai mais Mais la vie se' - pare \_\_\_\_\_ Ceux qui s'ai -

Em D7

long, \_\_\_\_\_ And soon I'll hear \_\_\_\_\_ old win - ter's  
 ment \_\_\_\_\_ Tout dou - ce - ment \_\_\_\_\_ Sans faire de

G B7-9 B7 Em

song. But I miss you most of all my dar - ling, When  
 bruit. Et la mer ef - fa - ce sur le sa - ble Les

1. 2. Em Am Em

AU - TUMN LEAVES start to fall. The fall-ing fall.  
 pas des a - mants de' - su - nis C'est wie chan - ns.

## EL PASO

C Dm G7

Out in the West Tex - as town of El Pa - so, I fell in  
Night - time would find me in Ro - sa's can - ti - na, Mu - sic would

1. C F C 2. C F C

love with a Mex - i - can girl. \_\_\_\_\_ whirl. \_\_\_\_\_  
play and Fe - li - na would

C Dm

1. Black - er than night were the eyes of Fe - li - na,  
2. Just for a mo - ment I stood there in si - lence,  
3. Back in El Pa - so my life would be worth - less,  
4. Off to my right I see five mount - ed cow - boys.

Bb C7 Gm7 C7

West Tex - as wind. \_\_\_\_\_  
hors - es were tied. \_\_\_\_\_  
lone in the dark. \_\_\_\_\_  
pain in my side. \_\_\_\_\_

C7

Dash - ing and dar - ing, a drink he was shar - ing with wick - ed Fe -  
I caught a good one, it looked like it could run, Up on its  
May - be to - mor - row a bul - let will find me, To - night noth - ing's  
Though I am try - ing to stay in the sad - dle, I'm get - ting

F G G7

li - na, the girl that I loved, \_\_\_\_\_ So in an ger I  
back and a - way I did ride, \_\_\_\_\_ Just as fast as I  
worse than this pain in my heart, \_\_\_\_\_ And at last here I  
wear - y un - a - ble to ride, \_\_\_\_\_ But my love for Fe -

C Dm G7

chal - langed his right for the love of this maid - en, Down went his hand for the  
could from the West Tex - as town of El Pa - so, Out to the bad - lands of  
am on the hill o - ver - look - ing El Pa - so, I can see Ro - sa's can -  
li - na is strong and I rise where I've fal - len, Though I am wear - y I

G7 C F C

Wick - ed and e - vil while cast - ing a spell.  
 Shocked by the foul e - vil deed I had done.  
 Ev - 'ry - thing's gone, in life noth - ing is left.  
 Off to my left ride a doz - en or more.

C Dm

My love was deep for this Mex - i - can maid - en.  
 Man - y thoughts raced through my mind as I stood there.  
 It's been so long since I've seen the young maid - en.  
 Shout - ing and shoot - ing I can't let them catch me.

G7 C F C

I was in love but in vain I could tell.  
 I had but one chance and that was to run.  
 My love is strong - er than my fear of death.  
 I have to make it to Ro - sa's back door.

F Bb F

One night a wild young cow - boy came in.  
 Out through the back door of Ro - sa's I ran.  
 I sad - died up and a way I did go.  
 Some - thing is dread - ful - ly wrong for I feel a deep burn - ing

C F C Dm

gun that he wore.  
 New Mex - i - co.  
 ti - na be - low.  
 can't stop to rest.

My chal - lenge was an - swered in less than a  
 My love is strong and it push - es me  
 I see the white puff of smoke from the

G7 C F C D.S. %

heart - beat. The hand - some young stran - ger lay dead on the floor.  
 on - ward, Down off the hill to Fe - li - na I go.  
 ri - fle, I feel the bul - let go deep in my chest.

⊕ Coda (after last verse).

C Dm G7

From out of no - where Fe - li - na has found me. Kiss - ing my cheek as she  
 Cra - dled by two lov - ing arms that I'll die for. One lit - tle kiss, then Fe -

1. C F C 2. C F C

kneels by my side.  
 li - na good - bye.

## AND I LOVE YOU SO

Words and Music by  
DON McLEAN

Moderately slow

1.-3. And I love you so,  
2. And you love me too,

The peo - ple ask me how.  
Your thoughts are just for me.

How I've lived till now,  
You set my spir - it free,

I tell them I don't know.  
I'm hap - py that you do.

I guess they un - der - stand,  
The book of life is brief,

To Coda

Dm7

C

Am

Dm7

How lone - ly life has been,  
And once a page is read,

But life be - gan a - gain,  
All but love is dead,

F

C

C

The day you took my hand.  
That is my be - lief.

And, yes. I

Dm7

know how lone - ly life can be,  
(love - less)

The shad-ows fol - low

G7

G7-9

C

F

C

F

Cmaj7

Am

me and the night won't set me free.

But I don't

230.

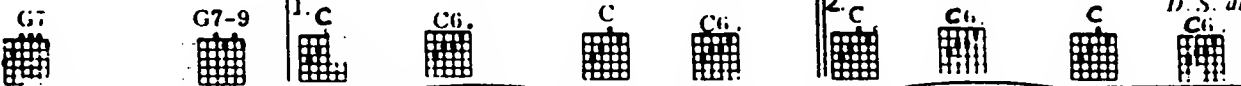
**Dm7**




let the eve - ning get me down, (bring) Now that you're a -




**G7** **G7-9** **1. C** **C6** **C** **C6** **2. C** **C6** **C** **C6** **D. S. al Coda**




round me. . . . . tie. . . . .



**Coda** **F** **G7** **C**



I tell them . . . . . I don't know. . . . .



**Tacet**

*rit.*



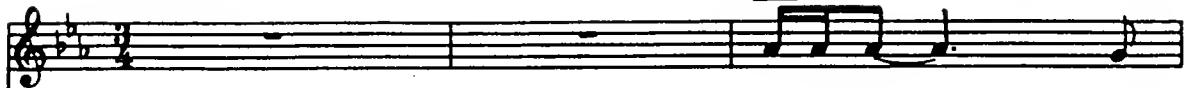
# FUNNY FACE

231. -

Words and Music by  
DONNA FARGO

Moderately

*A<sup>b</sup>*



Fun - ny face, ——— I



love you. Fun - ny face, ——— I need you; My



*B<sup>b</sup>7*

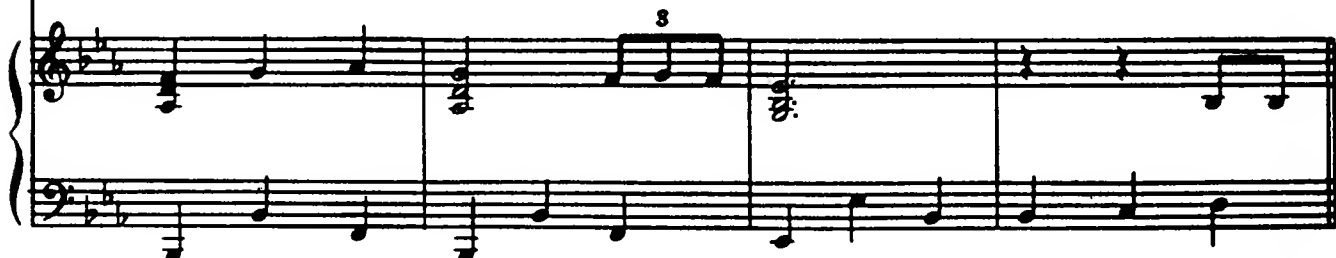


whole world's wrapped up in ——— you; When the

*E<sup>b</sup>*



*B<sup>b</sup>7*



232.

road I walk — seems all up - hill and the  
I hurt your feel - ings, as I some - times do; And

col - ors — in my rain - bow turn blue; You  
I say — those mean things that we know are not true. You for -

kiss the tears a - way; You smile at me and say,  
give my child - ish way; you hold me close and say,

"Fun - ny face, — fun - ny face — I love you."

Chord diagrams shown above the staff:

- $E^b$  (first system)
- $A^b$  (second system)
- $E^b$  (third system)
- $B^b 7$  (fourth system)
- $E^b$  (fifth system)
- $A^b$  (sixth system)
- $B^b 7$  (seventh system)
- $E^b$  (eighth system)
- $B^b 7$  (ninth system)
- $E^b$  (tenth system)
- $E^b 7$  (eleventh system)
- $B^b m 7$  (twelfth system)
- $E^b 7$  (thirteenth system)
- $(G \text{ Dam})$  (fourteenth system)






Fun-ny face — I love you, Fun-ny face I need you;



These are the sweet - est words I've ev - er heard;



Fun-ny face — don't leave me; fun - ny face, — be - lieve me, my



whole world's wrapped up in — you. And when

1. 2. D.S. and fade

# KISS AN ANGEL GOOD MORNIN'

Words and Music by  
BEN PETERS

Moderately

The piano introduction is in 4/4 time, marked 'Moderately' and 'mf'. It features a melodic line in the right hand and a supporting bass line in the left hand, both in the key of G major.

Verse

The first system of the verse includes guitar chords: G, G7, and C. The melody and piano accompaniment are shown for the first two lines of the verse.



When - ev - er I chance to meet — some old friends — on the street,  
(Well.) peo - ple may try to guess — the se - cret of hap - pi - ness,

The second system of the verse includes a guitar chord: D7. The melody and piano accompaniment are shown for the next two lines of the verse.

— They won - der how does a man — get to be this way —  
But some of them nev - er learn, — it's a sim - ple thing. —


The third system of the verse includes a guitar chord: G. The melody and piano accompaniment are shown for the final two lines of the verse.

I've al - ways got a smil - in' face,  
The se - cret I'm speak - in' of.


is a wom - an and a man in love. And the


an - y - time and an - y place.

D 

ev - 'ry - time they ask me why, I just smile and say.

an - swer is in this song that I al - ways sing.



G 

D7 

## Chorus

You've got to kiss an an - gel good morn - in' and

mf

let her know you think a - bout her when you're gone.

*D<sup>7</sup>*

Kiss an an - gel good morn - in' and

*C*

*To Coda* 1.

love her like the dev - il when you get back home. —

*G*

2. *D.S. al Coda*

2. Well, get back home. —

*mp*

*G*

## CODA

get back home. —

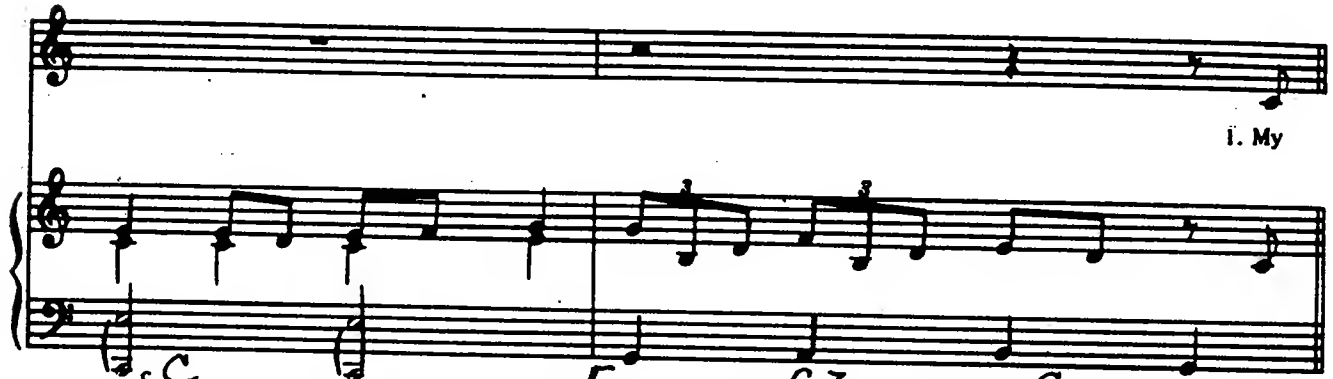
*f* *rit.*

# BEHIND CLOSED DOORS

237.

Words and Music by  
KENNY O'DELL

Moderate

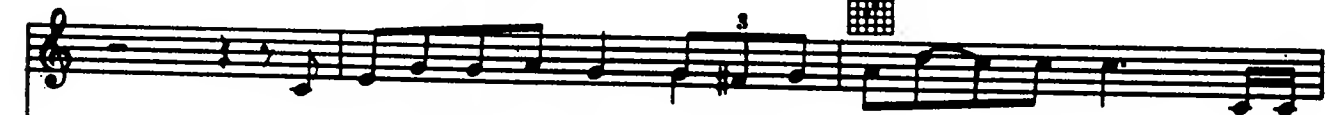


I. My



ba - by makes me proud,

Lord, don't she make — me proud.



She nev - er makes a scene by hang - in' all o - ver me in a



238.


 (A Bass)
 



crowd, 'Cause peo - ple like to talk, —


 (G Bass)
 

Lord, don't they love — to talk. But when they






turn out the — lights. I know she'll be leav - in' — with me.





And when we get be - hind closed — doors, then she lets her

hair hang down, and she makes me glad I'm a

man; Oh, no one knows what goes on be - hind closed

doors. My be - hind closed doors:

*rit.*

The musical score consists of three systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). Chords are indicated by letters (F, G7, C, Em, Dm, G) and guitar chord diagrams. The lyrics are written below the vocal line. The score includes a first ending (1.) and a second ending (2.) with a repeat sign. The piano part includes a 'rit.' (ritardando) marking.

2. My baby makes me smile, Lord, don't she make me smile.  
 She's never far away or too tired to say I want you.  
 She's always a lady, just like a lady should be  
 But when they turn out the lights, she's still a baby to me.

240.

## A House Is Not A Home

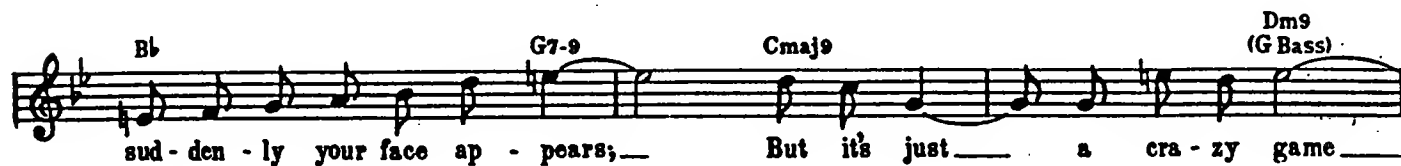
The musical score is written on a single treble clef staff with a key signature of two flats (Bb and Eb). The melody is accompanied by chords indicated above the staff. The lyrics are written below the staff, with some words underlined. The score is divided into several lines of music, each with its own set of chords and lyrics.

**Chords:** Bbmaj7, Eb6 (Bb Bass), Bbmaj7, Bb7, Bb9, Ebmaj7, D+7-9 D7-9, Gm7, Fm7, Bb7-9, Ebmaj7, Cm7, Ebmaj7, Eb6 (Bb Bass), Bbmaj7, Bb7, Bb9, Ebmaj7, D+7-9 D7-9, Gm7, Fm7 Bb7-9, Ebmaj7, Cm7.

A chair is still a chair ——— o - ven when there's no one  
 sit - ting there; But a chair is not a house, and a  
 house is not a home when there's no one there ——— to hold you  
 tight, and no one there you can kiss good - night. A  
 room is still a room ——— o - ven when there's noth - ing there but gloom;  
 But a room is not a house, and a house is not a home when the  
 two of us ——— are far a - part and one of us has a bro - ken



## Broadly



242.

# Harlem Nocturne

Refrain

Deep mu-sic fills the night

Gm6

Deep in the heart of Har - lem And tho' the stars are bright

Cm6

The dark-ness is taun-ting me Oh! what a sad re-frain

Eb Eb7 D7 Gm6 Gm6

A noc-turne born in Har - lem That mel-an-cho-ly strain

Cm6

For-ev-er is haun-ting me.

Eb Eb7 D7 Gm6 C9 Gm6

The mel-o-dy clings A - round my heart strings It won't let me go when I'm

Gb9 F9 Bb7 Fm7 Bb7 Fm7 Bb7 Fm7

lone-ly — I hear it in dreams — And some-how it seems — It

(*Tacit*) makes me weep and I can't sleep An in-di-go tune — It

sings to the moon — The lone-some re-frain — of a lo-ver — The

mel-o-dy sighs — It laughs and it cries — A moan in blue that

wails the long night thru. — Tho' with the dawn it's gone.

The mel-o-dy lives e-ver

For lone-ly hearts to learn — Of love in a Har-lem Noo-terne.

## SCOTCH AND SODA

Abmaj7 Db9 Eb6 Gm7 C9

Scotch and So - da, Mud in your eye, Ba-by, do I feel high, oh me, oh

F7 Fm7 Bb7 Dm Abm G7

my, Do I feel high.

Abmaj7 Db9 Eb6 Gm7 C9

Dry Mar-tin - i, Jig-ger of gin, Oh, what a spell you've got me in. Oh

F7 Fm7 Bb7 Eb9 Bbm7 Eb9 Eb+

my, Do I feel high.

Ab Eb Fm7 Bb7 Ebmaj7 F9

Peo-ple won't be - lieve me, They'll think that I'm just brag - ing, But I could feel the

Bb7 Bbdim Fm7 Bb7 Abmaj7 Db9

way I do, And still be on the wa - gon. All I need is one of your smiles,

Eb6 Gm7 C9 F7 Fm7 Bb7 Gm7

Sun-shine of your eyes, oh me, oh my, Do I feel high - er than a kite can

C7 Fm7 Bb7 Ab7 Eb6 Db9 Eb6

fly! Give me lov-in', ba-by. I feel high.

# SHE'S GOT TO BE A SAINT

245-

Words and Music by  
JOE PAULINI and  
MIKE DINAPOLI

Moderately

B<sup>b</sup>



1. I'm out late ev - 'ry night — do - in'  
2. dress in the shop — that - 'll  
3. stay, should I go? — I —

Dm



Cm<sup>7</sup>



F<sup>7</sup>



Cm<sup>7</sup>



things that ain't right — and she'll cry for me. —  
make her eyes pop — but she'll look a - way. —  
real - ly don't know my mind's in a blur. —

When I'm down in the dumps — and she  
She'd a - got - ten a lift — if I  
Soon it's gon - na be dawn — and if




F<sup>7</sup>



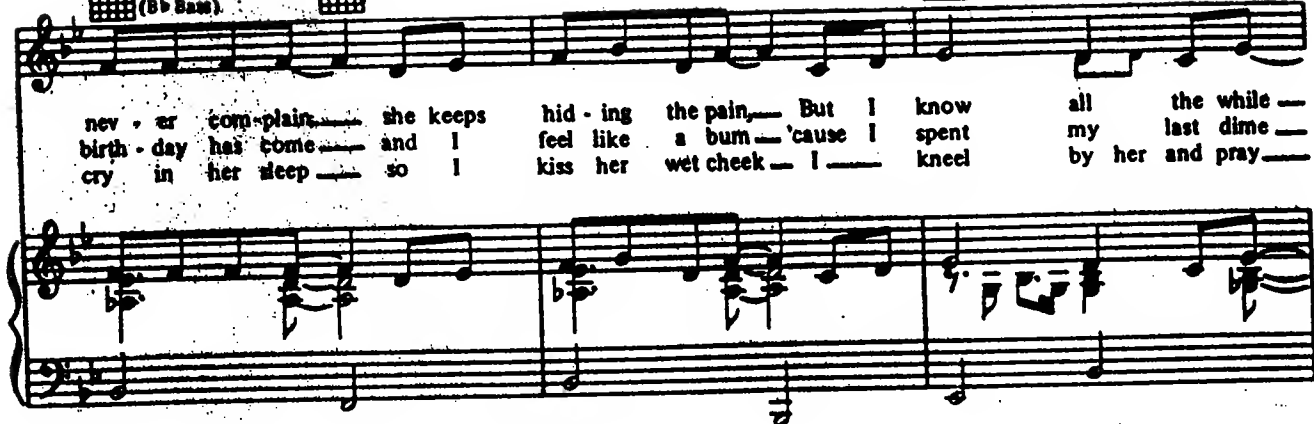
nurs - es my lumps. — how she cries for me. —  
bought her that gift — for her birth - day. —  
she finds me gone — would it be best for her? —





And she'll  
But her  
I see her

246.

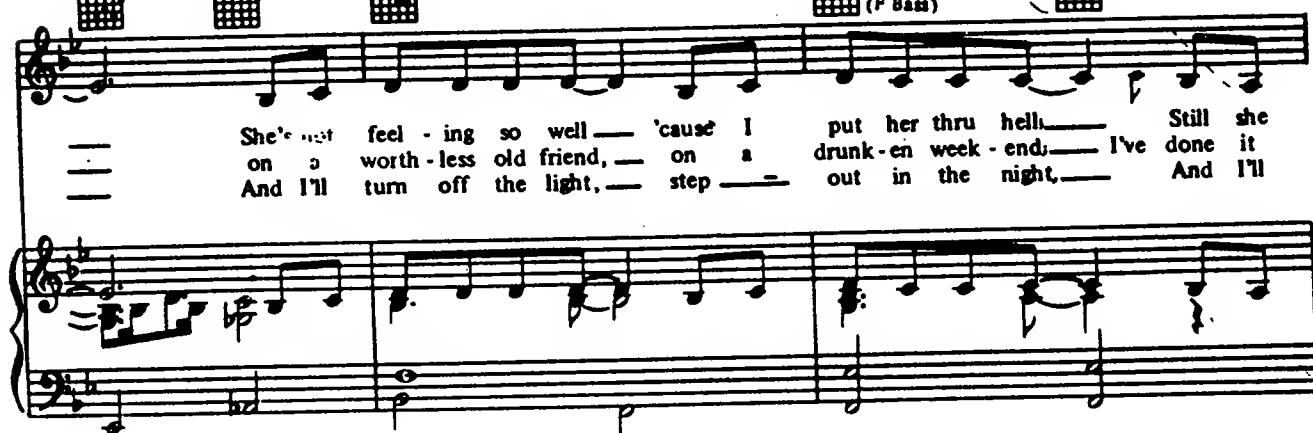
  


nev - er com - plain — she keeps hid - ing the pain, — But I know all the while —  
 birth - day has come — and I feel like a bum — 'cause I spent my last dime —  
 cry in her sleep — so I kiss her wet cheek — I kneel by her and pray —



— She's not feel - ing so well — 'cause I put her thru hell, — Still she  
 on a worth - less old friend, — on a drunk - en week - end, — I've done it  
 And I'll turn off the light, — step — out in the night, — And I'll



forc - es a smile. — }  
 time af - ter time. — }  
 go on my way. — }

She's got to be a saint; — Lord knows that



Handwritten musical score for piano and voice, numbered 247. The score is written in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are: "I ain't. I fin' - ly re - al - ize right be-fore my eyes, Here is a saint — There's a it is a saint. — Should I Here is a saint —". The score includes various musical notations such as notes, rests, and bar lines. Chord symbols are provided above the piano part, including E<sup>b</sup>, F<sup>7</sup>, E<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>, F, E<sup>b</sup>, B<sup>b</sup>, Cm, F<sup>7</sup>, Cm, F<sup>7</sup>, and B<sup>b</sup>. The piano part also includes a section labeled "L.H." (Left Hand) in the final system.

Handwritten musical score for piano and voice, numbered 247. The score is written in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are: "I ain't. I fin' - ly re - al - ize right be-fore my eyes, Here is a saint — There's a it is a saint. — Should I Here is a saint —". The score includes various musical notations such as notes, rests, and bar lines. Chord symbols are provided above the piano part, including E<sup>b</sup>, F<sup>7</sup>, E<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>, F, E<sup>b</sup>, B<sup>b</sup>, Cm, F<sup>7</sup>, Cm, F<sup>7</sup>, and B<sup>b</sup>. The piano part also includes a section labeled "L.H." (Left Hand) in the final system.

248.

From the United Artists Motion Picture "LAST TANGO IN PARIS"

## LAST TANGO IN PARIS

By  
GATO BARBIERI

Moderate tempo

Intro.

Introductory musical notation for the piece, featuring a piano introduction in 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The key signature has two flats (B-flat and E-flat).

Chorus

First system of the chorus musical notation. It includes guitar chord diagrams for Gm7, Gm6, Gm7, Gm6, Cm7, Cm6, Cm7, and Cm6. The notation is in 4/4 time, with a mezzo-forte (mf) dynamic marking.

Second system of the chorus musical notation. It includes guitar chord diagrams for Gm7, Gm6, Gm7, Gm6, Cm7, Cm6, Cm7, and Cm6. The notation is in 4/4 time.

Third system of the chorus musical notation. It includes guitar chord diagrams for Fm7, Fm6, Fm7, Fm6, Bbm7, Bbm6, Bbm7, and Bbm6. The notation is in 4/4 time.

Fourth system of the chorus musical notation. It includes guitar chord diagrams for Fm7, Fm6, Cm7, Cm6, Bbm7, Eb7, Bm7, and E7. The notation is in 4/4 time.



Am7 D7 Gm7 Gm6 Gm7 Gm6 Cm7 Cm6

The first system of music consists of two staves. The treble staff contains a series of chords and melodic lines, while the bass staff provides a harmonic accompaniment. Above the treble staff, eight guitar chord diagrams are provided for the following chords: Am7, D7, Gm7, Gm6, Gm7, Gm6, Cm7, and Cm6. The music is in a minor key, indicated by the key signature of one flat.

Cm7 Cm6 Gm7 Gm6 Gm7 Gm6 Cm7 Cm6

The second system of music continues the piece with two staves. Above the treble staff, eight guitar chord diagrams are provided for the following chords: Cm7, Cm6, Gm7, Gm6, Gm7, Gm6, Cm7, and Cm6. The musical notation includes various chord voicings and melodic fragments.

Cm7 Cm6 Bbm7 Eb9sus

The third system of music features two staves. Above the treble staff, four guitar chord diagrams are provided for the following chords: Cm7, Cm6, Bbm7, and Eb9sus. The music shows a progression of chords and melodic lines across the system.

Fm7 Cm7 Fm7

The fourth system of music consists of two staves. Above the treble staff, three guitar chord diagrams are provided for the following chords: Fm7, Cm7, and Fm7. The notation includes complex chord voicings and melodic patterns.

Gm7 Cm7+

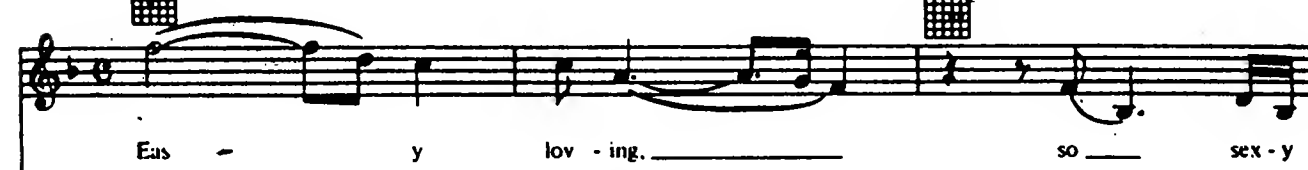
The fifth system of music is the final system on the page, consisting of two staves. Above the treble staff, two guitar chord diagrams are provided for the following chords: Gm7 and Cm7+. The system concludes with a double bar line. The music features sustained chords and melodic lines.

250.

# EASY LOVING

Words and Music by  
FREDDIE HART

Moderately



251.

Handwritten musical score for a 251 jazz progression. The score is written on ten staves, alternating between a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked "251." in the top right. The music features various chords including Bb, F, C7, and Bb7, some with handwritten "F" (forte) markings. The lyrics are: "ev - 'ry- day's thanks - giv - ing to count all my bless - ings I would-n't know where to start. Ev - 'ry time I look you o - ver, so real to life it seems, up - on your pret - ty shoul - ders there's a".

252.

pair of an - gel wings. \_\_\_\_\_ Eas - y

lov - ing, \_\_\_\_\_ see - ing's be - liev - ing. \_\_\_\_\_ Life \_\_\_ with you's like

liv - ing in a beau - ti - ful dream. \_\_\_\_\_ Ev - 'ry

dream. \_\_\_\_\_

Chord diagrams: F, C7, F, Bb, F, Bb, F, C7, F, Bb, C, F.

# ANN

(Don't Go Runnin')

253.

Words and Music by  
BUZZ CASON

Moderate

*B<sup>b</sup>* *Cm*

Ann, \_\_\_\_\_ don't go run - nin' to him;  
Ann, \_\_\_\_\_ don't go run - nin' to him; He's

*F7* *Cm*

He's not worth the tears you're cry - in'; Girl, can't you see he's ly - in'?  
just a fool - ish dream you're chas - in'; Think of all the love you're wast - in';

*B<sup>b</sup>* *Cm* *F7*

Ann, \_\_\_\_\_ he'll on - ly hurt you a - gain; I can't stand to  
Ann, \_\_\_\_\_ there's no to - mor - row with him; Don't be - lieve him

254.

D7

Gm

see you cry; I love you, Ann; I know he  
when he says he loves you; Ann, please try to

says the things a wom - an likes to hear; But when you  
un - der - stand I want the best for you; I know my

real - ly need his love, it won't be there; My love is  
love can heal the hurt he's put you through; You've seen the

real, not a game of pre - tend: I'll stay in' love with  
rain, now come walk in the sun; Let go of the

F7

B<sup>b</sup>

255.

you and that's one  
past:

place he's nev - er been:  
what's done is done:

Ann, \_\_\_\_\_

please un - der - stand

me,

Ann. \_\_\_\_\_

B<sup>b</sup>

F7

Ann \_\_\_\_\_

B<sup>b</sup>

Cm

F7

Ann \_\_\_\_\_

don't go run - in' to him.

Repeat and fade

256.

## YOU BELONG TO MY HEART

(Solamente Una Vez)

English Lyric by  
RAY GILBERTMusic and Spanish Lyric by  
AGUSTIN LARA

Refrain Bb7 Eb Bb6 Eb6 Edim Bb7

YOU BE-LONG TO MY HEART now and for ev - er  
So - la - men - tey - na vez a - mén la vi - da;

Fm Caug Fm7 Bbaug Eb

And our I had its start not long a - go  
so - la - men - tey - na vez y na - da más

Gm Eb6 Eb C Edim Bb7

We were gath - er - ing stars while a mil - lion gui - tars played our love song;  
U - na vez na - da más en mi huer - to, bri - lló laes - po - ran - za,

Eb Ebmaj7

When I said "I love you," ev - 'ry beat of my heart said it too.  
laes - pe - ran - za quea - lum - brael ca - mi - no de mi so - le - dad.

Cm Bb7 Eb Bb6 Eb6 Edim Bb7

'Twas a mo - ment like this, do you re - mem - ber? And your eyes threw a  
U - na vez na - da más seen - tre - gael al - ma, con la dul - cey to -

Fm Caug Fm7 Bbaug Eb Gm Eb6

kiss when they met mine; Now we own all the stars and a  
tal re - nun - cia - ción. Y cuan - dog - se mi - la - gro rea -

Eb C Edim Bb7

mil - lion gui - tars are still play - ing; Dar - ling, you are the song and you'll  
li - zael pro - di - gio dea - mar - se; hay cam - pa - nas de fies - ta que

Bb6 Bb7 (2nd time) 1. Eb Adim. Fm6 Bb7 12. Eb Gm Eb6 Gbm6 Eb6

al - ways be - long to my heart. YOU BE-LONG TO MY heart.  
can - tan en el co - ra - zón So - la - men - tey - na zón.



# Begin The Beguine

257.

French Version by  
EMELIA RENAUD  
Spanish Version by  
MARIA GREVER

Words and Music by  
COLE PORTER

*sempre espr*

When they be-gin the Be-guine It brings back the sound —  
 Fr Quand tu me prends dans tes bras, Pour me mur-mu-rer —  
 sp Rit-mo an-he-lan - te de a-mor Que sir - te de sen -

— of mu-sic so ten - der It brings back a night — of trop-i-cal  
 — tout bas — je t'ai - me, Mon cœur est tout plein — d'un bon-heur su-  
 — da a la mer-lo-di - a Que me ha-ha-chool-vi-dar — mi me-lan-co-

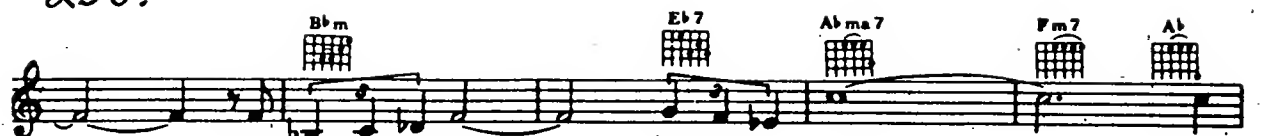
splen - dour, — It brings back a mem - o - ry ev - er green. —  
 prè - me. — Je ne puis dé-sor - mais rir - re sans toi —  
 li - a — Tra - yen - do a mi men - te un nue-vo i - de - al —

I'm with you once more — un-der the stars — And  
 Le ciel é - toi - lé — luit pour tou - jours, — La  
 Hoy so - los al fin, — cer-ca del mar — Cual


down by the shore — an or-ches-tra's play - ing, — And e-ven the palms —  
 vague en-chan-tée — pro-té-ge notr' a - mour — La bri-se ber-ce —  
 sua - ve vai-ven — lle-ga a mis o - i - dos — El ru-mor de be

— seem to be sway - ing — When they be-gin the Be-  
 — dou-ce-ment les fleurs, — Quand tu me prends dans tes  
 sos es-con-di - dos — En la can-ción — Tro-pi-

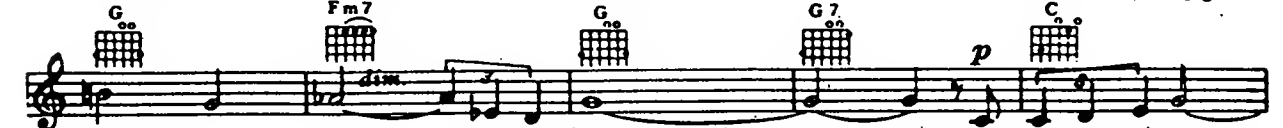
guine. — To live it a - gain — is past all en-deav - our, —  
 bras. — Je ne puis vi-vre — ces mo-ments en-chan - teurs, —  
 cal — Vol-ver a vi-vir — a - que-flos ins - tan - tes —



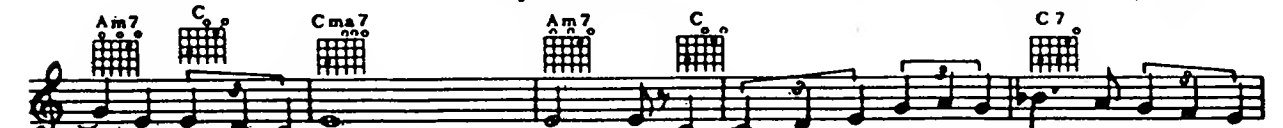
Ex-cept when that tune — clutch-es my heart, — And  
 Que lors-que j'en-tends — bat-tre ton cœur, — Quand  
 En que me ro-bas — le el co-ra-son — En



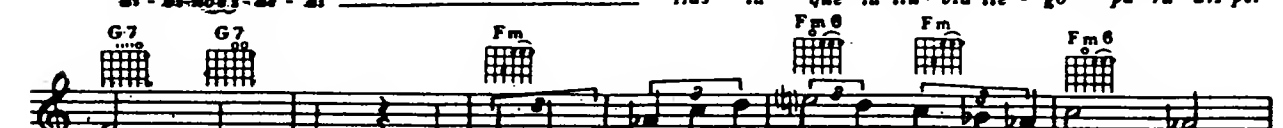
there we are, swear-ing to love for-ev-er, — And prom-is-ing  
 nous sommes la ju-rant d'ai-mer sans ces-se, — Et pro-met-tant  
 que ju-ré A-mar-le e-ter-na-men-te — Con-el sue-go-ar-



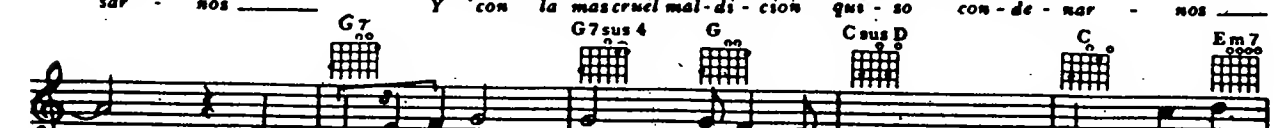
nev-er nev-er to part. — What mo-ments di-vine, —  
 fi-dé-li-té tou-jours. — Quels mo-ments di-vins, —  
 dien-te de mi pa-sion — Mo-men-to fe-liz. —




— what rap-ture se-rene, — Till cloudscame a-long to dis-perse the joys we had  
 — quelle fé-li-ci-té, — Quand une om-bre vient dis-per-ser les joies qui furent  
 di-ni-moi j-de-al — Has-ta que la llu-via lle-go pa-ra dis-per-



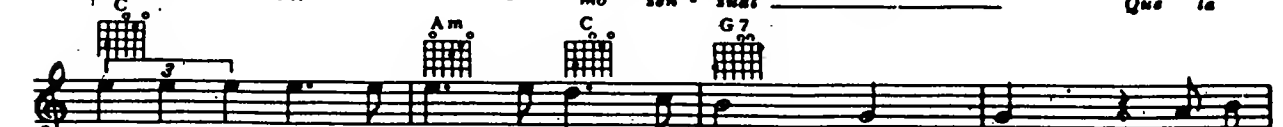
tast-ed, — And now when I hear peo-ple curse the chance that was wast-ed, —  
 nô-tres — Nous fai-sant croire à un a-ve-nir triste et mo-ro-se —  
 sar-nos — Y'con la mas-crue! mal-di-cion que-so con-de-nar-nos —



I know but too well — what they mean; — So don't  
 Tout sem-ble per-du — à ja-mais. — Oui re-  
 Au-na so-le-dad — sin-i-gual — Nun-ca ol-



let them be-gin — the Be-guine, — Let the  
 prends moi en-core — dans tes bras, — Que notr'  
 ni-des-tu-rit — mo-sen-sual — Que la



love that was once a-fire re-main an em-ber; — Let it  
 a-mour ar-dent laisse au moins u-ne flam-me, — Qu'il reste  
 lla-ma de-a-mor sin-ce-ro no-se-a-pa-ga — Nul do-

sleep like the dead de-sire I on-ly re-mem-ber  
 de noir a-mour tou-jour's un peu de cen-dres  
 se-o de a-mar por siem-pre nun-ca se-a-ca-ba

When they be-gin  
 Quand tu me prends  
 Con la can-ción

the Be-guine.  
 dans tes bras.  
 tro-pi-cal

Oh yes, let them be-gin the Be-guine, make them  
 Lais-se moi me blot-tir à nou-veau dans tes  
 Can-la siem-pre tu rit-mo, sen-sual, sin ca-

play  
 bras,  
 sar

Till the stars that were there be-fore re-turn a-  
 Pour que les é-toi-les re-vien-nent sur nos  
 Has-ta que las es-tre-las vuel-van a a-lum-

bove you,  
 tē-tes,  
 brar nos

Till you whis-per to me once more, "Dar-ling, I love you!"  
 Que je t'en-ten-de mur-mu-rer "Dar-ling" je t'ai-me,  
 Y que un be-so-fe-bril de a-mor vuel-ra a jun-tar nos

And we sud-den-ly know  
 Et nous re-trou-ve-rons  
 En el dul-ce ru-mor

what heav-en we're in,  
 no-tre pa-ra-dis,  
 del rit-mo sen-sual

When they be-gin the Be-guine,  
 Quand tu me prends dans tes bras.  
 De la can-ción tro-pi-cal

When they be-gin the Be-  
 Quand tu me prends dans tes  
 De la can-ción tro-pi-

guine.  
 bras.  
 cal

260.

English Lyric by  
SUNNY SKYLARSpanish Lyric by  
RICARDO LOPEZ MENDEZ

## AMOR

Music by  
GABRIEL RUIZ

Tempo di Beguine

A - MOR, A - MOR, A - MOR, This word so  
A - MOR, A - MOR, A - MOR, Na - ciò de

sweet ti, that I re - peat Means I a - dore you.  
Na - ciò de mi, de lães - pe - ran - sa

A - MOR, A - MOR, my love  
A - MOR, A - MOR,

Would you de - ny this heart that I Have placed be -  
Na - ciò de Dios, pa - ra los dos, Na - ciò del

fore al you. I can't find an - oth - er word with  
ma Sen - tir que tus be - son a - ni -

mean - ing so clear, My lips try to whis - per sweet - er things in your ear. But  
da - ron en mi, I - gual que pa - lo - mas men - sa - je - ras de luz. Sa -

some - how or oth - er noth - ing sounds quite so dear, As this soft ca - ressing word I  
ber que mis be - sos se que - da - ron en tí, ha - cien - do en tus la - bios la se -



know. *del de la cruz.* A - MOR, A - MOR, my  
*del de la cruz.* A - MOR, A - MOR, A -

love MOR. When you're a - way there is no day And nights are  
*na - oíó de tí,* *na - oíó de mí,* *de la de - pe -*



lone - ly. A - MOR, A - MOR, my  
*ren - sa* A - MOR, A - MOR, A -



love MOR Make life di - vine. Say you'll be  
*Na - oíó de Dios,* *pa - ra los*

1.  2. 

mine, And love me on - ly. A - mine, And love me  
*dos,* *Na - oíó del al - ma.* A - dos *Na - oíó del*



on - ly, A - MOR, A -  
*al - ma,* A - MOR, A -



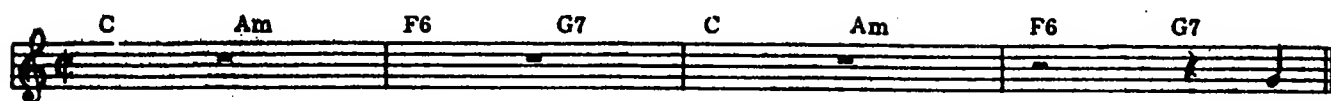
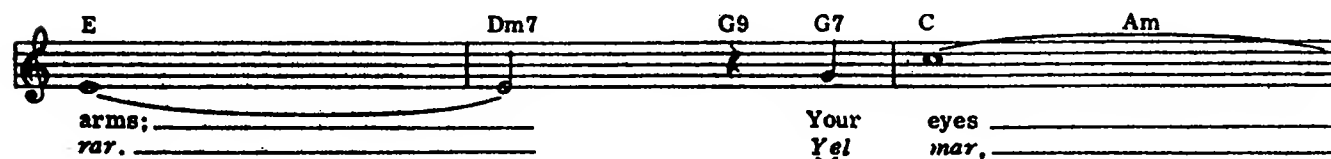
MOR.  
 MOR.

262.

## PERFIDIA

English Lyric by  
MILTON LEEDSSpanish Words and Music by  
ALBERTO DOMINGUEZ

Moderately, with expression

To  
Mu-

Dm7 E Dm Dm6 Dm7 Dm6  
 With a sad la-ment, my dreams have fad-ed like a bro-ken mel-o-  
 Te he bus - ca - do don - de quie - ra que yo voy y no le pue-do ha-

E F7 E F7 E7 F7 E7 Dm Dm6  
 dy; \_\_\_\_\_  
 lar. \_\_\_\_\_ While the gods of love look down and laugh at  
 ¿Pa - ra qué quie - ro - tros be - sos si tus

Dm6 G7 E B7b5 E Dm7 Fm6 G7  
 what ro-man-tic fools we mor-tals be; \_\_\_\_\_ And  
 la-bios no me quie-ren ya be - sar? \_\_\_\_\_ Y

C Am7 Dm7 G7 C 3 Am7  
 now \_\_\_\_\_ I know my love was not for you, \_\_\_\_\_  
 tú. \_\_\_\_\_ ¡Quién sa - be por don - de en da - rás, \_\_\_\_\_

Dm7 G7 C 3 Am7 Dm7 3 G9  
 And so I'll take it back with a sigh, per - fid - i - ous one, good-  
 quién sa - be qué a - ven - tu - ra ten - drás, qué le - jos - es - tás de

1. C (maj7) Am Am7 Dm7 G7 2. C Ab9 C6  
 bye. \_\_\_\_\_ To bye. \_\_\_\_\_  
 mí! \_\_\_\_\_ Mu- mí. \_\_\_\_\_

264.

# BESAME MUCHO

English Lyric by  
SUNNY SKYLAR

Music and Spanish Lyric by  
CONSUELO VELAZQUEZ

Moderately

Dm Gm6 Dm 3 Gm(sus<sup>A</sup><sub>C</sub>) Gm

BÉ - SA - ME BÉ - SA - ME MU - CHO;  
bé - sa - me, bé - sa - me mu - cho,

Gm 3 F<sup>dim</sup> 3 Gm 3 A7 3 Dm A7 Dm

Each time I cling to your kiss I hear mu-sic di-vine;  
co-mo si fue-ra es-ta no-che la úl-ti-ma vez;

D7 Am7(susD) D7 F<sup>dim</sup> Bbaug Gm(sus<sup>A</sup><sub>C</sub>) Gm

BÉ - SA - ME MU - CHO,  
bé - sa - me mu - cho,

Dm 3 E7(b9) 3 A7 3 Dm Gm6 Dm

Hold me, my dar-ling, and say that you'll al-ways be mine.  
que ten-go mie-do per-der-te, per-der-te o-tra vez.

Gm Dm A7 Gm6

This joy is some-thing new, My arms en-fold-ing you, Nev-er knew this thrill be-  
Quié-ro te-ner-te muy cer-ca, mi-rar-me en tus o-jos, ver-te jun-to



Dm Gm Dm

fore;  
mf, Who ev - er thought I'd be hold - ing you close to me.  
pien - sa que tal vez ma - ña - na yo ya es - ta - ré.

E7 Bb7 A7 Dm Gm6 Dm

Whisp - 'ring "It's you I a - dore;"  
le - jos, muy le - jos de ti. Dear - est one,  
Bé - sa - me, if you should  
bé - sa - me

Gm(sus<sup>A</sup>) Gm F#dim Gm A7

leave me,  
mu - cho, Each lit - tle dream would take wing and my life would be  
co - mo si fue - ras - la no - che la úl - ti - ma

Dm A7 Dm D7 Am7(susD) D7 F#dim Bb<sup>aug</sup>

through;  
vez; BÉ - SA - ME  
bé - sa - me

Gm(sus<sup>A</sup>) Gm Dm E(b9) A7 A7<sup>aug</sup>

MU - CHO;  
mu - cho, Love me for - ev - er and make all my dreams come  
que ten - go mie - do per - der - te, per - der - te des -

1. Dm Bb9 A7(susD) A7 2. Dm Gm6 Dm

true.  
pués. true.  
pués.

266.

# BRAZIL

(AQUARELA DO BRASIL)

Text in English  
by S. K. RUSSELL

Brazilian Samba  
by ARY BARROSO

## VERSE

**Largo**

Eng. Bra-zil the Brazil that I knew where I wander'd with you lives in my im-a-gi-na-tion.  
 Port. Bra-sil meu Brasil Bra-si-leiro — meu mu-la-ta in-zo-neiro — you can-tar-á nos meus ver-soes.  
 Span. Bra-sil tie-rra bur-nay bri-mosa. — de mo-re-na gra-ciosa, — de mi-rar ta-in-dú-cre-to.

**Moderately Bright**

Where the songs are pas-sion-ate, And a smile has flash in it, And a kiss  
 O Bra-sil, sam-ba que da, bam-bo-leio, Que faz gin-ga, O Bra-sil,  
 Ob Bra-sil ver-de que-da pa-râel mun-do ad-mi-rar, El Bra-sil,

has art in it, For you pur your heart in it, And  
 do meu a-mor, Ter-ra de mi-so Sen-bor, Bra-  
 de mi a-mor Tie-rra de Nue-stro Sr-bor, Bra-

so I dream of old BRA-  
 -sil! Bra-sil! Pra' mim, mi.  
 -sil! Bra-sil! a mi.

## CHORUS

- ZIL Where hearts were en-ter-tain-ing June,  
 O A-bre-a cor-ti-na do pas-tado,  
 Ob e-sai pal-me-ras mur-mu-rantes,

- We stood be-neath an am-ber moon And soft-ly mur-mured "Someday soon"  
 - Ti-ra a mãe pre-to do sr-rado Bo-ta o rei gon-go no con-gado  
 - don-de yo cu-el-go mi ba-maca, En no-chas lle-nas de splen-dor

267.

G G Aug G<sup>6</sup> B Ami Fmaj<sup>7</sup> Ami<sup>6</sup> F<sup>#</sup>dim G G<sup>7</sup> G<sup>6</sup>7 F<sup>7</sup>

We kissed and clung to - ge - ther,  
 Bra - zil! Bra - zil!  
 Bra - zil! Bra - zil!

E<sup>7</sup> Dmi E<sup>7</sup> Dmi

Then To - mor - row was an - oth - er day  
 Deixa, Can - tar de no - vo tro - va - dor  
 Ob En - ri - que furu - lei cru - ta - lina!

E<sup>7</sup> F<sup>7</sup> Dmi Dmi E<sup>7</sup> E<sup>7</sup>

The morn - ing found me miles a - way With still a mil - lion things to say  
 A me - ren - ca - rea luz da lua To - da a can - ção do meu a - mor  
 Don - de a lu - na se mi - rava Don - de se mi - ti - go mi sed

Ami F F Ami<sup>6</sup> F Ami F

Now  
 Querro  
 Ob

Ami Cmi F<sup>#</sup>dim G D<sup>7</sup> G C<sup>#</sup>dim

When twi - light dims the sky a - bove, Re - call - ing thrills of our love,  
 ou a "sa do - na" co - mi - uando, Pe - los sa - lões ar - ras - tando,  
 Am E - se Bra - zil lin - do y mo - reno Es el Bra - zil Bra - zi - lero,

Ami Fmaj<sup>7</sup> Ami<sup>6</sup> F<sup>#</sup>dim G G Aug G<sup>6</sup> B Ami Fmaj<sup>7</sup> Ami<sup>6</sup> F<sup>#</sup>dim

There's one thing I'm cer - tain of ; Re -  
 O ou se - ti - do re - n - dado, Bra -  
 Tu - rra de um bay can - cione, Bra -  
 - turn I will To old BRA -  
 - zil! Bra - zil! Pré mim Pré  
 - zil! Bra - zil! A mi a

G G Aug G<sup>6</sup> G Aug 1<sup>st</sup> Ami F Ami<sup>6</sup> D<sup>7</sup> 1<sup>st</sup> G G Aug G<sup>6</sup>

ZIL.  
 mi.  
 mi.

BRA -

# MIAMI BEACH RUMBA

*Am* *E7* %

*mf* I start - ed out to go to Cu - ba

*Am* % *E7*

Beach. There, not so ver - y far from Cu - ba.

*E7* *Am* %

Oh what a rum - ba they teach! Down where the or - ang - es are

*E7* % *Am*

round - er, Down where the win - ter days are warm.

*Am* *E7* % *Am*

I caught a hun - dred twenty pound - er, We danced in true Lat - in form.

*G7* *C* *G7* *G+ C*

So I nev - er got to Cu - ba, But I got all its at - mo - sphere Why

E7 Am Ebo E7 269.

ev - en Yu - ba and his tu - ba, They played a night right here!

Am E7

I'll save Ha - va - na for "Ma - nva - na" Mean-while I've heaven in my reach.

Am E7

I found the charm of old Ha - va - na In a reach.

E7 Am E7 Am

rum - ba at Mi - am - i Beach. Ay, ay, ay, ay, had I wings, I would fly ev'-ry

E7 Am E7

day. Through the sky to Mi - am - i by the sea. Ay, ay, ay, ay, I would

Am Em E7 Am E7 Am

save all my dates for some-- bod - y who waits there for me. f

# ONE NOTE SAMBA

(Samba De Uma Nota So)

**Refrain**

This is just a lit -- tle sam -- ba built up - on a sin - gle note. --- O - ther

notes are bound to fol - - low but the root is still that note. Now this new one is the con -

sequence of the one we've just been through As I'm bound to be -- the un - a - void - a - ble

con - sequence of you. There's so man - y peo - ple who can talk and talk and talk and just say

ro - thing, or near - ly no -- thing. I have used up all the scale I know and at the end I've come to

no - thing, or near - ly no -- thing. So I come back to -- my first -- note, as I

must come back - to you. --- I will pour in - to -- that one -- note all the love I feel -- for you.

A - ny - one who wants -- the whole -- show Re, Mi, Fa, Sol, La, -- Ti, Do, --- He will

find him - self -- with no -- show. Bet - ter play -- the note -- you know. --- This is -

1. Bb6 F7+5 2. Bb6

# PERHAPS, PERHAPS, PERHAPS

English Words by  
JOE DAVIS

(Quizos, Quizas, Quizas)

(Bolero)

Spanish Words and Music by  
OSVALDO FARRÉS

You won't ad-mit you love me, — and so How am I ev - er — to  
 Siem-pre que te pre-gun - to — que cuan - do co-mo don - ds, — to

know? You al-ways tell me, — PER - HAPS, PER - HAPS, PER - HAPS;  
 stem - pre me res - pon - des — QUI - ZAS, QUI - ZAS, QUI - ZAS;

(Guitar tacet)

A mil-lion times I've asked you, — and then I ask you o - ver — a -  
 Yo - sí pa-san los dí - as — y yo de - ses - pre - ra - do — y

gain, You on-ly an - swer, — PER - HAPS, PER - HAPS, PER - HAPS;  
 tú, tú con - tes - tan - do — QUI - ZAS, QUI - ZAS, QUI - ZAS;

If you can't make your mind up, — we'll nev - er — get start - ed;  
 Es - táis per - dien - des! tiem-po — pen - san - do, — pen - san - do;

And I don't want to, wind up, — be - ing part - ed, — bro - ken heart - ed;  
 Per lo que mas tú que - res — has - ta suan - do, — has - ta cuan - do;

(Guitar tacet)

So, if you real-ly love me, — say "yes," But if you don't, dear, — con -  
 Yo - sí pa-san los dí - as — y yo de - ses - pre - ra - do — y

And please don't tell me, — PER - HAPS, PER - HAPS, PER -  
 tú, tú con - tes - tan - do — QUI - ZAS, QUI - ZAS, QUI -

1. Em Am6 B7 *f* (Guitar tacet) 2. Em Am6 Em  
 HAPS. You won't ad-mit you HAPS.  
 ZAS. Siem-pre que te pre- ZAS.

272.

Letra de  
JOHNNIE CAMACHO

# OYE NEGRA

GUARACHA

Música de  
NORO MORALES

Gmi. G7

O - ye ne - gra el chis - me - ci - to Que te ten - go que con -

D7

tar Tu ma - ri - do no te quie - re Te lo pue - do a - se - gu -

Gmi.

rar Pues re - sul - ta que ha - ce dí - as Yo lo he vis - to con Pi -

Gmi. Gmi. A7 D7 Gmi.

lar Y al que e - sa le echa el "guan - te" no lo suel - ta más

G7 Gmi. F7 Bb

Por tu bien te a - con - se - jo Si él se va con Pi - lar

Gmi. Gmi. Eb7 D7

Que tu me quie - ras mu - cho Pa - ra a - mar - te más. O - ye

Gmi. D7

ne - gra el chis - me - ci - to Que te ten - go que con - tar Tu ma -

Gmi.

ri - do no te quie - re Te lo pue - do a - se - gu - rar Pues re -

G7 Gmi.

sul - ta que ha - ce dí - as Yo lo he vis - to con Pi - lar Y al que

Gmi. A7 D7 Gmi.

e - sa le echa el "guan - te" No lo suel - ta más.



Lyrics by  
JACK WISEMAN

# Cuban Mambo

Music by  
XAVIER CUGAT  
RAFAEL ANGULO

Moderato

CU - BAN MAM - BO\_ o - lay o - lay\_ CU - BAN

MAM - BO\_ take it a - way\_ CU - BAN MAM - BO\_

ai ai ai ai\_ CU - BAN MAM - BO\_ this is good-bye\_

1. One, two, three, four, like a Jump - ing Jack  
2. Tumb - ling, fumb - ling, stumb - ling on my feet

One, two, three, four, oh my, ach - ing back  
Trip - ping, slip ping, I can't get the beat

Bump - ing, jump - ing, just like a ma - ni - ac  
Bump - ing, jump - ing, just like a ma - ni - ac

1. Cu - ba won't you take your CU - BAN MAM - BO back  
2. Cu - ba won't you take your CU - BAN MAM - BO back

CU - BAN MAM - BO\_ o - lay o - lay\_ CU - BAN

MAM - BO\_ take it a - way\_ CU - BAN MAM - BO\_

ai ai ai ai\_ CU - BAN MAM - BO\_ this is good-bye\_

274.

## SIBONEY

American Lyric by  
DOLLY MORSE

Spanish Lyric and Music by  
ERNESTO LECUONA

**Moderato**

If you've been \_\_\_\_\_ in Ha-van-a— You have  
Si - bo - ney \_\_\_\_\_ yo te quie - ro yo me

heard a dream-y tune, \_\_\_\_\_ When you think \_\_\_\_\_ of Ha-  
mue - ro por tua - mor \_\_\_\_\_ Si - bo - ney \_\_\_\_\_ en tu

-van a— You re-call this dream-y tune. \_\_\_\_\_ If you've danced \_\_\_\_\_  
bo - ca la miel pu - so su dul - zor \_\_\_\_\_ ven a qui

\_\_\_\_\_ in Ha - van - a — You've caught its fun - ny rhyth - m — that —  
que te quie - ro y \_\_\_\_\_ que to - do te - so - ro e -

— made your sen-ses stray, \_\_\_\_\_ Night and day \_\_\_\_\_ here's that  
- res 'tu pa-ra mi \_\_\_\_\_ Si - bo - ney \_\_\_\_\_ al a -

tan - ta - liz-ing mel - o dy they play. \_\_\_\_\_  
- rru - ll, de tu pal - ma pien-soen ti \_\_\_\_\_

**Chorus, Moderato**

Si-bo - ney, \_\_\_\_\_ that's the tune that they croon at you down Ha-van-a way, \_\_\_\_\_  
 Si-bo - ney \_\_\_\_\_ de mi sue - ño si nea-yes la que-ja de mi van \_\_\_\_\_

Si-bo - ney, \_\_\_\_\_ that's the \_\_\_\_\_  
 Si-bo - ney \_\_\_\_\_ si no \_\_\_\_\_

dance that. they dance at the Ca - fé,  
 vie - nes me mo - ri - ré des - mor \_\_\_\_\_

And that tune \_\_\_\_\_ brings you dreams so it seems un - der-neath the  
 Si - bu - ney \_\_\_\_\_ de mi sue - ño tes - pe - ru con an-si-ón \_\_\_\_\_

sil-ver moon, \_\_\_\_\_ As they play \_\_\_\_\_  
 mi ca - ney \_\_\_\_\_ Si - bu - ney \_\_\_\_\_

Si-bo - ney, ev - 'ry care will fade a - way. \_\_\_\_\_ Fas-ci - nat - ing, cap-ti-  
 si no vie - nes me mo - ri - ré des - mor \_\_\_\_\_ o-ye! e - co de mi \_\_\_\_\_

vat - ing, Si-bo - ney. \_\_\_\_\_ Si-bo - ney. \_\_\_\_\_ When they  
 can - tú de cris - tal \_\_\_\_\_ Si-bo - tal \_\_\_\_\_ no se \_\_\_\_\_






want an en - core they ask for more Si-bo - ney. \_\_\_\_\_  
 pier-da por en-tre el ru-do ma-mi - gual. \_\_\_\_\_

276.

English Lyric by  
BUDDY BERNIERSpanish Lyric by  
NANSEL LLISO

Moderato








POINCIANA  
(Song of the Tree.)  
(LA CANCION DEL ARBOL)Music by  
NAT SIMON

VOICE       

Blow \_\_\_\_\_ trop-ic wind, \_\_\_\_\_ Sing a song \_\_\_\_\_  
Ar - bul tro - pi - cal, \_\_\_\_\_ Can - ta - me \_\_\_\_\_

— thru the tree. \_\_\_\_\_ Tree, \_\_\_\_\_ sigh to \_\_\_\_\_  
— tu can - ctin, \_\_\_\_\_ Can - ta de mi a -




      

me, \_\_\_\_\_ Soon my love \_\_\_\_\_ I will see. \_\_\_\_\_  
mor, \_\_\_\_\_ Que bro - tñ \_\_\_\_\_ con pa - sión \_\_\_\_\_

REFRAIN   

(with a swaying lilt)

Poin-ci - an - a, \_\_\_\_\_ your branch-es speak to me of love, \_\_\_\_\_  
Poin-ci - a - na, \_\_\_\_\_ tus ra - mas há - blan-me de a - mor, \_\_\_\_\_

Pale moon \_\_\_\_\_ is cast-ing shad-ows from a - bove, \_\_\_\_\_ Poin-ci -  
Lu - na, \_\_\_\_\_ me trae re - cuer-dos con ar - dor, \_\_\_\_\_ Poin-ci -

an - a, \_\_\_\_\_ some how I feel the jun-gle heat, \_\_\_\_\_ With-  
a - na, \_\_\_\_\_ mi al - ma su - fre su - le - dad, \_\_\_\_\_ Yo

in me \_\_\_\_\_ there grows a rhyth-mic sav-age beat. \_\_\_\_\_  
sien - to \_\_\_\_\_ tu co - ra-zón en su bel - dad. \_\_\_\_\_



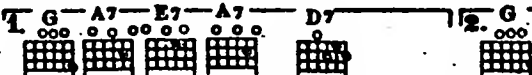
Love is ev-ry-where, It's mag-ic per-fume fills the-air,  
 Por du-quier, a-mor. lu-bri-su lle-va tu can-dor,




To and fro you sway, My heart's in time, I've learned to care,  
 Y las ho-jas an-plan tu per-fu-me ven-di-dor, Poin-ci-  
 Poin-ci-




an-a, from now un-til the dawn-ing day, I'll learn —  
 a-na, el fir-ma-men-to te di-ra Chan - tu —




— to love for-ev-er come what may. Poin-ci - may.  
 — mi a-mor pur e-lla su - fri - ra Poin-ci - ra




Blow trop-ic wind, Sing a —  
 Ar bul tre - pi cal, Can - ta -



song thru the tree —  
 me tu can - oten.



Tree, sigh to me, Soon my love —  
 Can - ta de mi a - mor, Que bre - tú —  
*Ad lib.*



*poco rit. e dim.*  
 — I will see.  
 — con pa - sion.

## SPANISH EYES

G

Blue \_\_\_\_\_  
Blue \_\_\_\_\_

Span-ish eyes \_\_\_\_\_  
Span-ish eyes \_\_\_\_\_

Tear-drops are fall - ing  
pret - ti - est eyes in

D7

from your Span - ish eyes \_\_\_\_\_  
all of Mex - i - co \_\_\_\_\_

Please, \_\_\_\_\_  
True \_\_\_\_\_

please don't cry \_\_\_\_\_  
Span - ish eyes \_\_\_\_\_

G

This is just a - dios and not good - bye. \_\_\_\_\_  
Please smile for me once more be - fore I go \_\_\_\_\_

Soon \_\_\_\_\_ I'll re - turn \_\_\_\_\_

Bring-ing you all the

G7

C

Cm

Cm6

G

love your heart can hold \_\_\_\_\_

Please \_\_\_\_\_ say Si Si \_\_\_\_\_

D7

G

A6

Say you and your Span-ish eyes will wait for me. \_\_\_\_\_

Span-ish eyes \_\_\_\_\_

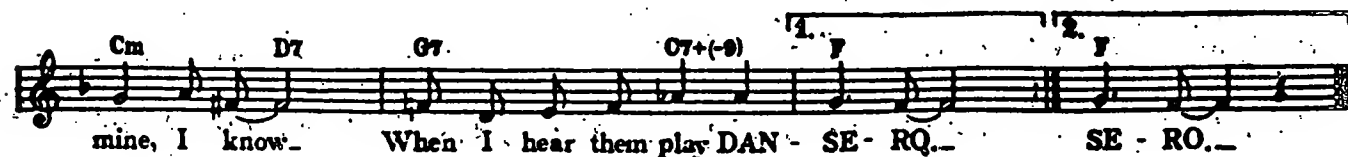
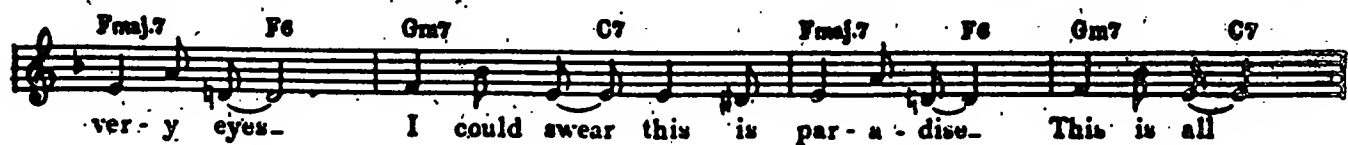
G

A6

G

Wait for me. say Si Si! \_\_\_\_\_

## DANSERO




280.


# 'O SOLE MIO! (You Are My Sunlight)

Italian Lyric by  
G. CAPURRO  
English Lyric by  
OLGA PAUL


Music by  
E. di CAPUA



1. Che bel - la co - sa  
2. Lu - ce - ne' lla - tre  
3. Quan - no fa not - te  
1. Oh day of beau - ty  
2. I see your win - dow  
3. When sun - light fades and



'na - iur - na - ta' so - le, N'a - ria se - re - na dop - po 'na tem -  
d'a fe - nes - ta to - ia; 'Na la - van - na - ra can - ta e se ne  
so - le so ne scen - ne Mmo ve - ne qua - se 'na ma - lin - co -  
when the sun is shin - ing The air is calm a - gain, the storm is  
spar - kling in the sun - light, A wo - man wash - ing clothes, and loud - ly  
night be - gins her brood - ing. My lone - ly heart is sad, and full of



pes - tal Pe' lla - ria fres - ca pa - re gih 'na fee - ta  
van - ta, E pe' tra - men - te tor - ce span - ne can - ta  
ni - a, Sott' a fe - nes - ta to - ia res - tar - ri - a,  
end - ed; The scent of flow - ers with the breeze is blend - ed,  
ring - ing, And while she's bus - y with the clothes she's wring - ing,  
un - guish, I stand be - neath your win - dow while I lan - guish,



*crac.* **G** **D7** **G**

— Che bel - la co - sa 'na iur - na - ta 'e so - le!  
 — lu - ce - ne 'l las - tre d'a fe - nes - ta to - ia!  
 — Quan - no fa not - te o b so - le so ne scen - no.  
 — OA day of beau - ty when the sun is shin - ing.  
 — I see your win - dow spar - kling in the sun - light.  
 — When sun - light fades and night be - gins her brood - ing.

**f** **A**

— Ma n'a - tu so - le cchiu bel - lo, ohi - no',  
 — But there is sun - light that's bright - er far,

**D7** **G** **f**

— 'O so - le mi - o sta 'nfron - te a te! 'O  
 — Then un - y sun - beam or an - y star, And

**Cm** **G** **p**

so - le, o so - le mi - o, sta 'nfron - te a  
 you, you are my sun - light, that's bright - er

**D7** **G** 1. 2.

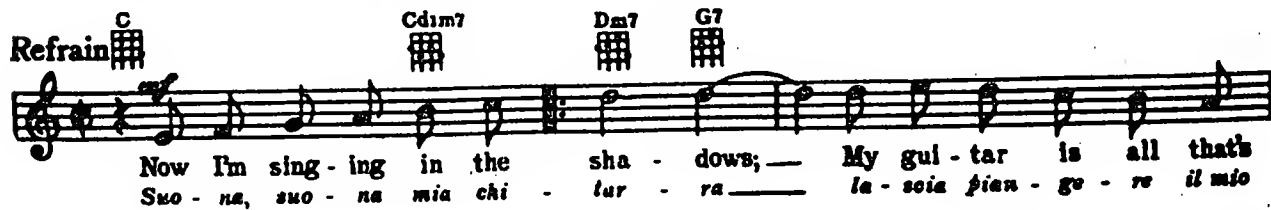
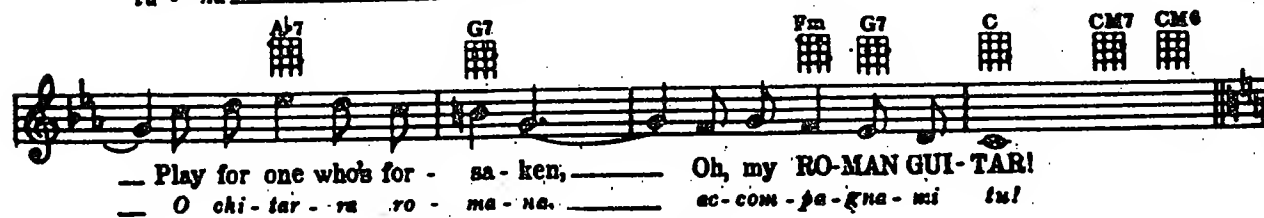
te, sta 'nfron - te a te!  
 far, Than sun or star!

# ROMAN GUITAR

(Chitarra Romana)

English Words by  
MARJORIE HARPER  
Italian Words by  
C. BRUNO & E. DI LAZZARO

Music by  
E. DI LAZZARO  
Arr. by  
Alfred d'Auberge



G7 CM6 Cdim7

Oh, con- sole me, my gui- tar! Now my heart is in the  
 mi ri- ma- ni so- lo tu! Se la co-ce è un po' co-

Dm7 G7 C

shad- ows, For there's no one on her bal- co- ny,  
 lu- ta ac- cum- pa- gna mi in sor- di- na

Cdim7 G7 Fm6 G7 Dm Fm G7

'And I'm sing- ing to a mem- o- ry, Whis- per soft- ly, my gui-  
 la mia bel- la For- na- ri- na al bal- co- ne non c'è

1. C CM7 CM6 C Cdim7 2. C Cdim7 G7 C

tar! Now I'm sing- ing in the tar.  
 più! Suo- na, suo- na mia chi- più.

W: Edw. Cole and A. Shelly

## VESTI LA GIUBBA

M: Ruggero Leoncavallo

Adagio

1. Dm Am6 F7 Eb Cm


Put on your clean suit, smear your face with the grease-paint The pub- lic's  
 wait- ing to see your oil- ly show. So if Bar- lo- quin has  
 etc- lem Col- um- bi- na, laugh, Fan- chi- nol- le, the crowd will love it.


2. Eb Cm Gb7 Am


Go, turn your sor- row and your tears in- to laugh-ter, Keep smil- ing  
 gay- ly as you play out your part. Laugh, Fan- chi- nol- le,  
 for the hopes that are bre- ken; laugh at the pain tear- ing your poor bre- ken heart.

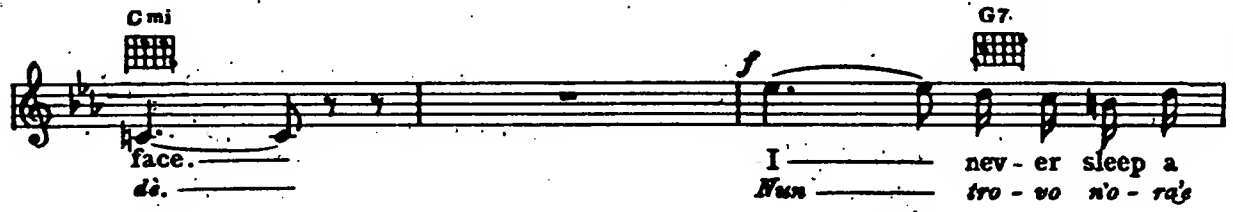
# MARIE, Ah! Marie (Maria Mari)


E. DI CAPUA

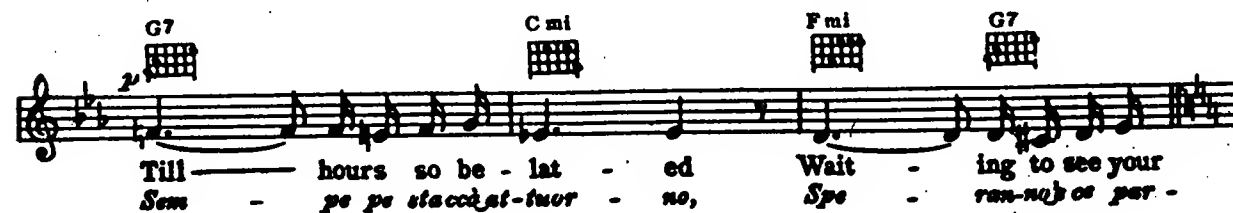

  
 Come — to the win - dow  
 A - - - ra - pe - te, fe

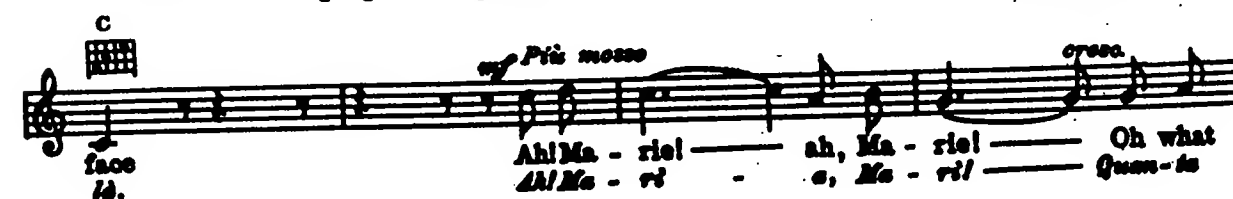

  
 Ma - rie — Please — don't be so con - tra - ry —  
 ne - sta, — Fan - - mi - fa - cia Ma - ri - a, —


  
 Here — in the street I tar - ry long - ing to see your  
 Ca - - - ston - go mi - se - a vi - a, Spe - - - ra - to p'a ve -


  
 face. — I nev - er sleep a  
 da. — Fan - - - tro - vo no - ra's


  
 mo - ment, — Night af - ternight I've wait - ed, —  
 pa - ce; — A - - - not - t'a fa - cio juor - no, —


  
 Till — hours so be - lat - ed Wait - ing to see your  
 Sem - - - pe pe stac - ca - tuor - no, Spe - - - ran - za co per -


  
 face. — Ah! Ma - riel — ah, Ma - riel — Oh what  
 da. — Ah! Ma - ri - a, Ma - ri! — Quan - ta

*G7*

slum-ber I'm loe-ing for thee! — Could I but rest, — For a  
 sus - no che per-do po te, — Fam - miel - dur-mi, — Ab-bra.

*cC*

*rall* mo-ment just sleep on thy breast! — Ah! Ma - rie, — ah, Ma - rie — oh sweet  
 cin - to na po - so ou tel — Ah! Ma - ri - a, Ma - ri! — Quan-to

*cC* *A dim7* *cC* *G7* *Cmi* *G7* *Cmi*

rest, — O Ma - rie, — O Ma - riel — -riel —  
 Of Ma - ri! — Of Ma - ri! — ril — *Fmi.*

slum-ber was not meant for me — Could I but  
 sus - no che per-do po tel — Fam - miel - dur -

One of Helen Parrish's Favorite Songs

English Lyric by  
EDWARD MANLEY\* Symbols for Guitar, Banjo & Ukulele  
 \*\* Symbols for Accordion**CIELITO LINDO**  
BEAUTIFUL HEAVEN.By C. FERNANDEZ  
Arranged by Wm. Livernack

*Waltz Moderato*

The star dust bright Fell thru pale moon-light, While of love to-night you were dream-ing, — With  
 two lips seem Like a cor-al beam, Thru the moon-light stream from a - bove you, — So  
 H - so - la - nar Que-tie - nos Cie - H - to Lin-do Jun - to a la be - ca,

In your eyes It found par-a-dise While the love-light lies in their beam-ing. — Your  
 whis-per, love, Like a gen-tle dove What you're dream-ing of, for I love you. —  
 No se lo des a na die Cie - H - to Lin-do Que a mi no te - es.

**CHORUS**

Night of ro - mance — Made just for dream-ing, — Your two dark  
 Night of ro - mance — Tru - ly like Heav - en, — Your two dark  
 Ay, *G7* Ay, Ay, Ay! — Can be no Ho - res, — Per-que con-

eyes my par-a-dise, — are like fire flies while they're gleam-ing. —  
 eyes my par-a-dise, — I'll for-ev-er prize as my  
 tan-do es a lo-gran Cie - H - to Lin-do Lee - so - so - so - nos. —

## Mala Femmena

Female Words by  
TOTO and  
RAY ALLEN

Words and Music by  
TOTO

## Refrain

**Refrain**

Fem - me - na, tu si na ma - la fem - me - na Chist 'no - cchie 'e fat - to  
Fem - me - na, tu si na ma - la fem - me - na chi sto - cchie - fa - te

chia - gne - re La - creme eh - fa - mi - tà,  
chia - gne - re La - creme eh - fa - mi - tà.

Fem - me - na Si tu peg - gio 'e na vi - pa - ra, m'e 'ntus - se - ca - ta  
Fem - me - na Mi si pi - glia - te a sto'm - me, o co - re tu - i

là - ne - na, nun poz - zo cchiù cam - pà.  
nun sen - te, su - le pe va - nì - tà.

Fem - me - na, Si ddo - ce com me'o zuc - che - ro pe - rò sta fac - cia  
Fem - me - na, Ti cre - ra - ne na san - te, pe - rò sta fac - cia

d'an - ge - lo te ser - ve pe 'ngan - na. Fem - me - na,  
d'an - ge - le te ser - ve pe 'ngan - na. Fem - me - na,

tu si' cchim bel - la fem - me - na, te vo - glio be - ne e r'o - dio,  
tu si na ma - la fem - me - na, te por - te tan - te o - dio,

1. nun te poz - zo scur - dà.  
nun te poi ima - gi - na. dà.  
na.

# MAMA

(Mamma)

287.

Mus. by  
C. A. BIXIO

**VERSE** *Rubato* Ebm7 Ebm4 Abm4 Eb7+ Eb7

When the eve - ning shades fall and the love - ly day is

Ebm Abm4 Abm7 Ebm Ebm4 Ebm7 Cm7 Eb7 Fm7 Eb7

through. Then with long - ing I re - call the years I spent with you.

**CHORUS** *a tempo (slowly)* Ebm Eb7

Mam - ma, So - lo per te la mia can - zo - ne ve - la, —  
MA - MA, I miss the days when you were near to guide me, —

Eb7 Fm7 Eb7 Eb4 Fm7 Eb

Mam - ma, Se -rai con me, tu non sa -rai più so - la! —  
MA - MA, those hap - py days when you were here be - side me; —

Eb Ebm4 C7 Fm

Quan - to ti so - gito be - ne, Qua - si pa - ro - la d'a - mo - re,  
Safe in the glow of your love, Sent from the heav - ens a - bove; —

Abm Abm4 Ebm Ebm4 Abm4 Eb7 Fm7

che ti sos - pi - ra il mio cuo - re — for - se non s'a - sa - no più; — Ah,  
Noth - ing can ev - er re - place — The warmth of your ten - der em - brace; — Oh,

Ab Abmaj7 Ab4 Eb Eb7 Fm7 Eb7

Mam - ma, Ma la can - zo - ne mia più bel - la sei tu! — I'll  
MA - MA, un - til the day that we're to - geth - er once more, —

Ab Eb Eb7 Fm7 Eb7

Sì, in la vi - ta — e per la vi - ta non ti las - cio mai  
live in these mem - o - ries, — Un - til the day that we're to - geth - er once

Eb Eb7 Eb7 2. Eb Ab Eb Abm Eb4

pù! more. più! more.

# RETURN TO ME

(RITORNA A ME)

## Return To Me

CARMEN LOMBARDO & DANNY DI MINNO

Re-turn to me, Oh, my dear, I'm so lone-ly. Hur-ry back, hur-ry back, Oh my  
love, hur-ry back, I am yours. Re-turn to me, For my heart wants you on-ly. Hur-ry  
home, hur-ry home, Won't you please hur-ry home to my heart? My dar-ling, if I hurt you, I'm  
sor-ry. For-give me and please say you are mine! Re-turn to me,  
Please come back, bel-la mi-a. Hur-ry back, hur-ry home To my arms, to my lips and my heart.



(1) INNAMORATA (Sweetheart)  
From The Paramount Film "Artists and Models"

289.

Lyric by JACK BROOKS  
Music by HARRY WARREN

Moderately slow and tenderly

CHORUS

If our lips should meet, in-nam-o - ra - ta,

kiss me, kiss me, sweet, in-nam-o - ra - ta. Hold me close and

say you're mine, with a love as warm as wine.

I'm at Heav-en's door, in-nam-o - ra - ta.

Want you more and more, in-nam-o - ra - ta. You're a sym-pho-

ny, a ver-y beau-ti-ful so-na-ta, my in-nam-o - ra - ta, Say that you're my

sweet-heart, my love. love.

Handwritten guitar chords: B<sup>b</sup>, Dm<sup>7</sup>, E<sup>b</sup>, Cm<sup>7</sup>, F<sup>7</sup>, Cm<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>, Edim, Cm<sup>7</sup>, F<sup>7</sup>, F<sup>+</sup>, B<sup>b</sup>, Cm<sup>7</sup>, B<sup>b</sup>, Dm<sup>7</sup>, E<sup>b</sup>, Cm<sup>7</sup>, F<sup>7</sup>, Cm<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>, Fm<sup>6</sup>, G<sup>7</sup>, Cm, Cm<sup>7</sup>, C7-5, B<sup>b</sup>, Gm, Cm<sup>9</sup>, F<sup>9</sup>, B<sup>b</sup>, Cm<sup>7</sup>, B<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>.

## SORRENTO

*Cm* *Fm6* *Cm*

Play - ing gen - tly o'er the wa - ter, Soft winds mur - mur low, "Re - mem - ber,"  
*Guar - da il ma - re co - m'è bel - lo, spi - ra tan - to sen - ti - men - to,*

*Ab holding back* *Cm* *G7 rit.* *ten.* *C(ma)*

And, en - chant - ed, I lie dream - ing, Sigh - ing, long - ing, dear for you.  
*co - me il tuo soa - ve ac - cen - to che - me, des - to, fa so - guar.*

*C with fervor* *Dm7* *G7* *C*

Scent of fra - grant or - ange blos - soms, Waft - ed up from shel - tered gar - dens;  
*Sen - ti co - me lie - ve sa - le dei giar - di - ni o - dor d'a - ran - ci;*

*C poco più mosso* *Dm7* *G7 rall.* *C a tempo*

Their sweet per - fume, so nos - tal - gic, Sad - dens and dis - turbs my heart.  
*un pro - fu - mo non v'hae - gua - le per chi pal - pi - ta d'a - mor!*

*Dm7* *G7* *Ab*

For you said good - bye, we part - ed, Left me lone and bro - ken - heart - ed,  
*E in di - ci'lo par - to ad - di - ol' Tàl - lon - ta - ni dal min co - re;*

*Ab7 holding back* *Cm* *G7 dim.* *ten.* *C*

Torn and shat - tered is love's im - age, How much more can I en - dure!  
*ques - ta ter - ra dell' a - mo - re hai la for - za di la - sciar?*

*Dm7* *G7* *C*

Hark - en to my plea, Come back to me, my dar - ling,  
*Ma non mi fug - gir, non dar - mi più tor - men - to,*

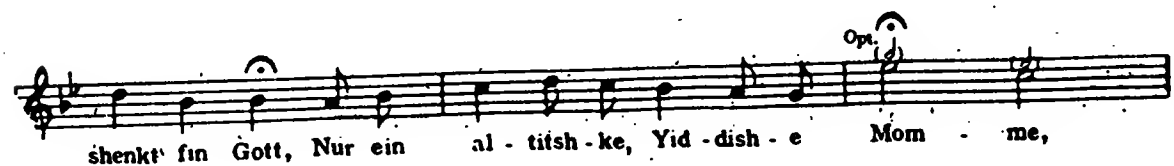
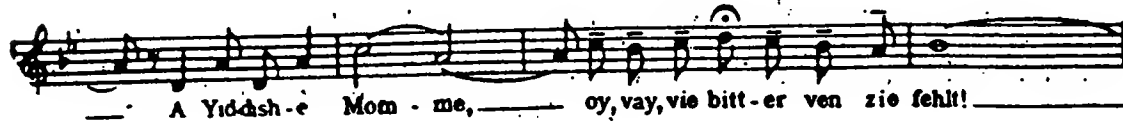
*Fm* *Cm* *G7* *Cm*

Back to Sor - ren - to, And love re - new!  
*Tor - na a Sur - rien - to, non far - mi mo - rir!*

# A Yiddishe Momme

291.

## CHORUS



292.

# Belz Mein Shtetele Belz

Arranged by  
J. Estrella & F. Carbone  
Moderato

(My Home Town Belz)

Words by J. JACOBS  
Music by ALEX. OLSHANETSKY

Em Am Em Am

Belz mein shtet-e-le Belz Mein heim-e-le

Em Am Em Am Em Am

wu ich hob mein-e kind-erh-e vohr-en far-bracht:

Em Am Em Am

Belz mein shtet-e-le Belz In or-im-en

Em Am Em Am D7

shtie-be-le mit al-le kin-der-lach dort ge-lacht Ol,

G D7 G C G D7 G

vn-den sha-bos fleg ich loi-fen dort Mit der t'chl-no gleich. Tzu

G D7 G C G Am B7

*rall*

sitz-en un-ter dem green-em holm-e-le Lei-nen bei dem teich, Am

Em Am

*allegro*

Belz mein shtet-e-le Belz Mein heim-e-le

Em Am Em Am B7 Em

Wu ch'ob ge-hot die shoin-e cha-loi-men a sach.

# Bei Mir Bistu Shein

293.

Arranged by  
J. Estrella & F. Carbone

Words by J. JACOBS  
Music by SHOLOM SECUNDA

Moderato <sup>°</sup>Cm

Bei mir bis - tu shein Bei mir hos - tu chein Bi - t

ei - ne bei mir olf der velt Bei

mir bis - tu git Bei mir hos - tu "It" Bei

mir bis - tu tele - rer fin gelt Fiel shei - ne

Meld - lach ho - ben shein ge - volt nem - en mich, Un fin zel

ai - lo ois ge - klub - en Hob ich ror dich Bei

mir bis - tu shein Bei mir hos - tu chein Bist

ei - ne bei mir olf der velt.

294.

## Havah Nagilah

(Come, Let's Rejoice)

Arranged by  
J. Estrella & F. Carbone

(Israeli Hora)

Popular version by  
JACK KAMMEN

Hora Tempo (not too fast)

E  
 1 Ha - vah, 3 na - gi - lah, Ha - vah, 4 na - gi - lah,  
 Am E Dm E  
 3 Ha - vah, na - gi - lah, ve - nis - m' chah,  
 E  
 1 Ha - vah, 3 na - gi - lah, Ha - vah, 4 na - gi - lah,  
 Am E Dm E  
 Ha - vah, na - gi - lah, ve - nis - m' chah.  
 E Dm  
 3 Ha - vah ne - ra - ne - nah, 3 Ha - vah ne - ra - ne - nah, 1 Ha - vah ne -  
 E Dm E  
 ra - ne - nah ve - nis - m' chah, Ha - vah ne - ra - ne - nah,  
 Dm E Dm  
 3 Ha - vah ne - ra - ne - nah. 1 Ha - vah ne - ra - ne - nah 3 ve - nis - m'  
 E Am Dm Am Dm  
 chah. U - ru. U - ru a - chim.

# Bei Mir Bistu Shein

293.

Arranged by  
J. Estrella & F. Carbone

Moderato  $\text{Cm}$

Words by J. JACOBS  
Music by SHOLOM SECUNDA

1 3

Bei mir bis - tu shein Bei mir hos - tu chein Bist

G7 Cm

ei - ne bei mir oif der velt Bei

Cm

mir bis - tu git Bei mir hos - tu "it" Bei

G7 Cm

mir bis - tu tele - rer fin gelt Fiel shei - ne

Fm Cm

Meid - lach ho - ben shajn ge - volt nem - en mich, Un fin zei

Fm G G7

al - le ois ge - klieb - en Hob ich ror dich Bei

Cm

mir bis - tu shein Bei mir hos - tu chein Bist

G7 Cm

ei - ne bei mir oif der velt.

294.

## Havah Nagilah

(Come, Let's Rejoice)

Arranged by  
J. Estella & F. Carbone

(Israeli Hora)

Popular version by  
JACK KAMMEN

Hora Tempo (not too fast)

E  
 1 Ha - vah, 3 na - gi - lah, Ha - vah, 4 na - gi - lah,  
 Am E Dm E  
 3 Ha - vah, na - gi - lah, ve - nis - m' chah,  
 E  
 1 Ha - vah, 3 na - gi - lah, Ha - vah, 4 na - gi - lah,  
 Am E Dm E  
 Ha - vah, na - gi - lah, ve - nis - m' chah.  
 E Dm  
 3 Ha - vah ne - ra - ne - nah, 3 Ha - vah ne - ra - ne - nah, 1 Ha - vah ne -  
 E Dm E  
 3 ra - ne - nah ve - nis - m' chah, Ha - vah ne - ra - ne - nah,  
 Dm E Dm  
 3 Ha - vah ne - ra - ne - nah, 1 Ha - vah ne - ra - ne - nah, 3 ve - nis - m'  
 E Am Dm Am Dm  
 chah. U - ru. U - ru a - chim.



Am

U - ru a - chim b' - lev sa - me - ach, U - ru a - chim b' - lev sa - me - ach,

E

U - ru a - chim b' - lev sa - me - ach, U - ru a - chim b' - lev sa - me - ach,

Am E Am

U - ru a - chim, U - ru a - chim b' - lev sa - me ach.

E

Ha - vah na - gi - lah, Ha - vah na - gi - lah, Ha - vah

E Dm E

na - gi - lah ve - nis - m' chah, Ha - vah na - gi - lah,

Am E Dm E

Ha - vah na - gi - lah, Ha - vah na - gi - lah, ve - nis - m' chah.

## Dus Pintele Yid

Arranged by  
J. Estelle & F. Carbone  
Moderato

Words by LOUIS GILROD  
Music by PERLMUTTER AND WOHL

Em

Yid - e - le dahn Kroin is Dus Pin - te - le Yid Fiel ge - lht - en shohn far Dem

Em G B7 Em

Pin - te - le Yid, Ge - ma - tert dei - ne gillod - er - lach Ge - peim - lgt dei - ne Brie - der - lach Ge -

296.

G D7 G D7 G

bud-en zich hot ye-der in dein blit. Bll. - bil-lus ohn a tzul off Dem

G D7

Pin - te - le Yid, Doch muh-tig al - le muhl bleibt Dus Pin - te - le Yid, Der

G D7 Em B7 Em

klieg-itch-ker Yis-rul - i - kul Lacht fur dir a muil - i - kul, Un bleibt freid dem Pin - te - le Yid.

## Ich Vill Zich Shpielen

Arranged by  
J. Estella & F. Carbone

Moderate tempo, not too fast

Words and Music by  
ADOLF KING

Dm

Ich vill zich shpiel-en - 'sis a sol git Ich vill zich

Dm A7

shpiel - en ver vill dus nit? Ich vill zich

Gm Dm

shpiel - en 'sis fest ge shtelt Ol, ol, olf

Dm A7 Dm

shpiel - en shtelt die gan - tze velt.

# Hatikvoh

(Our Hope)

Arranged by  
Estell & F. Carbone

NATIONAL ANTHEM OF THE STATE OF ISRAEL

Words and Music by  
"L. N. IMBER"

Slowly  
Em

1 Kol — od ba - le - voy p' ni — — — — — moh

2 Ne fesh ye-hu - di ho - mi - yoh, U' fa - a se - miz - roch ko

3 di — — — — — moh, A - in le - zi - yon zo - fi - yoh.

4 Od lo ov - doh tik - voh se - nu Ha - tik voh

5 Lost is not our hope of yore Hope that lives two

6 ha - no - sho - noh Lo - shuv le - e - rez a vo — — — — — se - nu

7 thousand years and more a free na - tion in our own land

8 Lu - ir — — — — — bo — — — — — Do - vid cho - noh Lo - shuv le - e - rez a

9 Zi - on Jerusa - lem And and And A free na - tion

10 vo — — — — — se - nu lo - ir bo — — — — — Do - vid cho - noh

11 in our own land Zi on Jerusa - lem And and And.

298.

**8. WHITE TABLE POLKA**  
(Przy Białym Stoliczku)

The musical score for "White Table Polka" is written for piano in 3/4 time. It consists of six systems of music, each with a treble and bass staff. The key signature has one sharp (F#). The piece begins with a treble clef and a key signature change to one sharp. The first system contains five measures with chords C, F, G7, C, and G7. The second system contains five measures with chords G7, C, G7, and C. The third system contains five measures with chords G, C, D7, G, and D7. The fourth system contains five measures with chords D7, G, and D7. The fifth system contains five measures with chords D7, G, C, G7, and C. The sixth system contains five measures with chords G7, G7, G7, and C. The piece concludes with a final chord C.

# Krakowiak

299.

The musical score for "Krakowiak" (Op. 299) is presented in six systems, each consisting of a treble and bass staff. The key signature is B-flat major (two flats), and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, and dynamic markings.

**System 1:** Treble staff begins with a treble clef and a key signature change to B-flat major. Bass staff includes dynamic markings *p* and *F*, and chord symbols  $F_3$ ,  $Bb_1$ ,  $F_3$ ,  $Bb_1$ , and  $F_3$ .

**System 2:** Treble staff continues the melody. Bass staff includes chord symbols  $Bb_1$ ,  $F_3$ ,  $Bb_1$ ,  $Eb_1$ , and  $Bb_1$ . A repeat sign is present after the third measure.

**System 3:** Treble staff continues the melody. Bass staff includes chord symbols  $F_3$ ,  $Bb_1$ ,  $Eb_1$ ,  $Bb_1$ ,  $F_3$ , and  $Bb_1$ .

**System 4:** Treble staff continues the melody. Bass staff includes chord symbols  $Bb_1$ ,  $F_3$ , and  $F_3$ . A repeat sign is present after the second measure.

**System 5:** Treble staff continues the melody. Bass staff includes chord symbols  $Bb_1$ ,  $Eb_1$ ,  $Bb_1$ ,  $F_3$ , and  $F_3$ . A repeat sign is present after the second measure.

**System 6:** Treble staff continues the melody. Bass staff includes chord symbols  $Bb_1$ ,  $Eb_1$ ,  $Bb_1$ ,  $F_3$ , and  $Bb_1$ . The system concludes with a double bar line.

D.S. al.

300.

# Beer Barrel Polka

(Roll Out The Barrel)

Based on the European  
success "SKODA LASKY"

By LEW BROWN  
VLADIMIR A. TIMM  
and JAROMIR VEJVODA

Fast Fox Trot (like a polka)

There's a gar-den, what a gar-den, On-ly hap-py fa-ces bloom there And there's never an-y

room there For a wor-ry or a gloom there Oh! there's music and there's dan-cing And a

lot of sweet ro-man-cing When they play a pol-ka They all get in the swing:

Ev-ry time they hear that oom-pa - pa - - - - - Ev-ry  
(Then they) hear a rum - ble on the floor - - - - - Its' the

bo - dy feels so tra - la - la - - - - - They want to throw their  
big sur - prise they're wait-ing for - - - - - And all the cou - ples

cares a - way - - - - - They all go lah - de ah - de -  
form a ring - - - - - For miles a - round you'll

ay - - - - - They they hear them sing: - - - - -

*(Yodel 1st time)*

*(Guitar CHORUS)*

Roll out the

bar - rel \_\_\_\_\_ We'll have a bar - rel of fun \_\_\_\_\_

Roll out the bar - rel \_\_\_\_\_

We've got the blues on the run \_\_\_\_\_

Zing! Boom! Ta - rar - rel \_\_\_\_\_ Ring out a

song of good cheer \_\_\_\_\_ Now's the time to

roll the bar - rel \_\_\_\_\_ For the gang's all

here. here.

**Chord Diagrams:**

- F<sub>6</sub>**: F major 6th (F, A, C, E, G, A)
- F**: F major (F, A, C)
- Fdim**: F minor (F, A, B)
- F<sup>b</sup>**: Bb major (Bb, D, F)
- Bb**: Bb major (Bb, D, F)
- C7**: C dominant 7th (C, E, G, Bb)
- F7**: F dominant 7th (F, A, C, Eb)
- Bb**: Bb major (Bb, D, F)
- Gm**: G minor (G, Bb, D)
- Gm7**: G minor 7th (G, Bb, D, Eb)
- E7**: E dominant 7th (E, G, B, D)
- Fdim**: F minor (F, A, B)
- F**: F major (F, A, C)
- G7**: G dominant 7th (G, B, D, F)
- C7**: C dominant 7th (C, E, G, Bb)
- Cdim**: C minor (C, Eb, F)

302.

## 2. HEY CAVALIER POLKA

(Hej, Hej Kawalerowie)

P. WOJNABOWSKI - M. LUBH

This musical score is for a piece titled "2. HEY CAVALIER POLKA" with the subtitle "(Hej, Hej Kawalerowie)". It is composed by P. WOJNABOWSKI and M. LUBH. The score is written for piano in 2/4 time, featuring a key signature of one flat (Bb). The notation is arranged in six systems, each with a treble and bass staff. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and bass lines. Chord symbols (Eb, Bb, F7) are placed above the bass staff to indicate the harmony. The score includes various musical notations such as eighth and sixteenth notes, rests, and triplets (indicated by a '3' over a bracket). The piece concludes with a final chord of F7.



This page contains six systems of musical notation for piano. Each system consists of a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The notation includes various chords and melodic lines with ornaments.

**System 1:** Chords: F7, Bb, F7, Bb, C7. Melody: Quarter notes and eighth notes with a grace note.

**System 2:** Chords: F, C7, Bb, C7, C7. Melody: Quarter notes and eighth notes.

**System 3:** Chords: F, C7, F, C7. Melody: Quarter notes and eighth notes, including a triplet of eighth notes.

**System 4:** Chords: F, Bb, F. Melody: Quarter notes and eighth notes, including a triplet of eighth notes.

**System 5:** Chords: C7, F. Melody: Quarter notes and eighth notes, including a triplet of eighth notes.

**System 6:** Chords: C7, F, C7, F. Melody: Quarter notes and eighth notes, including a triplet of eighth notes.

304.

# BABY DOLL

POLKA

Arr. by Slavco A. V. Hlad

Words and Music by  
ED KOROSA

First system of musical notation. Treble and bass staves. Chords: F<sup>M</sup>, C<sup>7</sup>, F<sup>M</sup>. A "Solo" instruction is written below the bass staff.

Second system of musical notation. Treble and bass staves. Chords: F<sup>M</sup>, C<sup>7</sup>.

Third system of musical notation. Treble and bass staves. Chords: B<sup>b</sup><sub>M</sub>, C<sup>7</sup>, F<sup>M</sup>.

Fourth system of musical notation. Treble and bass staves. Chords: C<sup>7</sup>, F<sup>M</sup>, C<sup>7</sup>, F<sup>M</sup>.

Fifth system of musical notation. Treble and bass staves. Lyrics: "You Don't are leave my Ba - by Doll, You Don't". Chords: B<sup>b</sup><sub>M</sub>, F<sup>b</sup><sub>M</sub>, B<sup>b</sup><sub>M</sub>, F, M.

are my Ba - by Doll, You are my  
leave me by Doll, Don't you leave me

A musical score for the song "Baby Doll". The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat major or D minor). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "Ba - by Doll, You're my dar - ling now. Ba - by Doll, You're my sweet-heart now." The score includes various musical notations such as notes, rests, and dynamic markings like *B<sup>b</sup>*, *M*, *F*, and *7*.

**YODEL**

[illegible]

A musical score for the song "The Rose Tree". The score is written for piano (p) and features a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score consists of five measures. The first measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a quarter note (F3) and an eighth note (A3). The second measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a quarter note (F3) and an eighth note (A3). The third measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a quarter note (F3) and an eighth note (A3). The fourth measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a quarter note (F3) and an eighth note (A3). The fifth measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a quarter note (F3) and an eighth note (A3). The score is labeled with "p" for piano and "7" for the seventh measure.

A musical score for a piano piece, labeled "D. S. al Fine". The score is written on two staves, treble and bass clef. The key signature is B-flat major (two flats). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The piece concludes with a "Fine" marking. The score includes various musical notations such as notes, rests, and dynamic markings.

306.

## Piano Accordion

By  
**MITCHELL PARISH &  
VÁCLAV BLAHA**  
*Arranged by Joe Troll*

## Waltz time

A musical score for piano accompaniment, featuring two staves (treble and bass clef) with various chords and melodic lines. The key signature has one sharp (F#). Chords are labeled as G, C Gdim, G, A7, and D7. There are also smaller labels like 'C' and 'G!' below some notes. The music includes slurs, ties, and dynamic markings like 'f' and 'dim'.

**VERSE**

A handwritten musical score for the song "The Rose Tree". The score is written on a single system with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 2/4. The melody is written in the treble clef, and the bass line is in the bass clef. The melody consists of a series of eighth and sixteenth notes, with some rests. The bass line consists of a series of eighth and sixteenth notes, with some rests. The score includes several chords: G major (G), G major (G), D7 (D7), and G major (G). The score is written in a simple, handwritten style.

[illegible]

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, a treble staff and a bass staff, both in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#). The time signature is not explicitly written but appears to be 4/4. The melody consists of eighth and quarter notes, with some slurs. The accompaniment features chords and single notes. There are handwritten annotations: "C" above the first measure of the bass staff, "G" above the fifth measure, "D7 97" above the sixth measure, and "G C G" above the seventh, eighth, and ninth measures respectively. The paper is aged and yellowed.

[illegible]

Originally published as "Sukhyata"

# CHORUS

307.

Melody *mp-mf* *C*

*F* *Cdim* *C* *G7* *G7* *Gdim G7*

*C* *F* *Fdim F*

*C* *G7* *C* *G7 G7* *C* *G7*

1. 2. To next strain Last time

*f* *C* *Fine* *f* *G* *D7* *D7*

*G* *C*

*D7* *G* *D7* *D7 G* *D7* *G* *D7* *D. S. al. Fine*

308.

# NO BEER IN HEAVEN

ACCORDION

Arranged by Steve Drwal

Words and Music by  
WALTER E. JAGIELLO  
(LI'L WALLY)

Intro.

Verse: In heav - en there is no beer That's  
Chorus: la la la la la la La

why we drink it here And when we're  
la la la la la La la la

gone from here Our friends will be  
la la la La la la

D7 G C G

drink - ing all the beer La  
la la la la

D7 G G G

1 2

D7 G D7

D7 G D7

G D7 G G

## JOHNNIE'S KNOCKIN'

(PUKA JASIU)

ACCORDION

Words and Music by  
WALTER E. JAGIELLO  
(LI'L WALLY)

1. Pu - ka Ja - siu w o - kie - necz - ko, Pu - ka  
2. Ot - wórz Mi - ła nie badz ta - ka, Mam cos

Ja - siu w dzwi, Pu - ka Ja - siu  
dla cie bie, Ot - wórz Mi - ła

w o - kie - necz - ko, Pu - ka Ja - siu w dzwi;  
nie badz ta - ka, Mam cos dla cie - bie;

Mo - ja mi - ła naj - mi - lej - sza,  
Pię - kny slich - ny Piesz - czo - ne - czek,

pro - sze ot - wórz mi, Mo - ja mi - ła naj mi  
O - ze - ni - my sie, Pie - kny slich - ny Piesz -



lej - sza, pro - sze ot - wórz mi.  
ne - czek, O - ze ni - my sie.

A7 D

3. John-nie's knock-in' on the win-dow, Knock-in' on the door,  
4. O - pen, hon - ey, don't be like that, Got some-thing for you,

G D7 G

John-nie's knock-in' on the win-dow, Knock-in' on the  
O - pen, hon - ey, don't be like that, Got some-thing for

G D7

door;  
you;  
Say please o - pen up my hon - ey,  
Spar - kling ring with big white dia - mond,

G D7

Please o - pen once more;  
And my love for you;  
Say please o - pen up my  
Spar - kling ring with big white

D7 G

hon - ey,  
dia - mond,  
Please o - pen once more.  
And my love for you.

D7 G D7 G

# Emilia - Polka

This musical score is for a piano accordion piece titled "Emilia - Polka". It is written in 2/4 time and features a key signature of one flat (Bb). The score is organized into six systems, each consisting of a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a forte (*f*) dynamic and a "B. S." (Basso Continuo) instruction. The second system includes a piano (*p*) dynamic and a "Bb" instruction. The third system features a "Bbdim." (Bb diminished) instruction and a "B. S." instruction. The fourth system includes a "Bb" instruction and a "B. S." instruction. The fifth system includes a "Bb" instruction and a "B. S." instruction. The sixth system includes a "B. S." instruction and a "B. S." instruction. The score concludes with a double bar line and repeat signs.

*f* B. S. *p* Bb

F7 *f* Bbdim. B. S. *p* Bb

F C7 F B. S.

2 *f* Eb Bb F7

Bb Eb Bb

1 2 F7 Bb F7 Bb B. S.

## TRIO

3/3.

First system of musical notation. Treble clef, key signature of two flats (Bb, Eb), 3/3 time signature. The system contains two staves. The upper staff has a treble clef and a key signature change to one flat (Bb). The lower staff has a bass clef and a key signature of two flats. Chords Eb and B.S. are indicated. Dynamics include piano (p) and accents (>).

Second system of musical notation. Treble clef, key signature of one flat (Bb). The system contains two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and a key signature of one flat. Chords Bb7 and B.S. are indicated. Dynamics include piano (p) and accents (>).

Third system of musical notation. Treble clef, key signature of one flat (Bb). The system contains two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and a key signature of one flat. Chords Bb7, Eb, and B.S. are indicated. Dynamics include piano (p) and accents (>). The system is divided into two endings, marked 1 and 2.

Fourth system of musical notation. Treble clef, key signature of one flat (Bb). The system contains two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and a key signature of one flat. Chords Eb, Bb7, and Bb are indicated. Dynamics include piano (p) and accents (>).

Fifth system of musical notation. Treble clef, key signature of one flat (Bb). The system contains two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and a key signature of one flat. Chords F7 and Bb are indicated. Dynamics include piano (p) and accents (>).

Sixth system of musical notation. Treble clef, key signature of one flat (Bb). The system contains two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and a key signature of one flat. Chords Eb, Bb, F7, and B.S. are indicated. Dynamics include piano (p) and accents (>). The system ends with a double bar line and a repeat sign.

D. S. Trio al

# Tic-Tock Polka

3/4.

Brightly  
Tacet

Master *mf*

Master

*p* TIC TIC TIC - TOCK Goes the clock on the wall, as we're

danc - ing the eve - ning a - way. TIC TIC TIC -

TOCK goes my heart with the clock, beat - ing time while the

mu - sic is gay. TIC TIC TIC - TOCK is the

rhy - thm it plays and I know it will make you feel

G7 2 1 3 1

blue. TIC TIC TIC- TOCK goes my heart with the

7

3 1 4 2 3 2 1 2 C

clock. Don't they know I am danc - ing with you.

M 2 4 2

CHORUS

C

*f* Why is it dear that ev'-ry time you are near, There is  
We start to dance and in my heart there's a song. Ev'-ry

M

3 1 G7 4 2

so lit - tle time to hold you tight? All through the  
step that we take is sheer de- light; I start to

7

2 1 3 1 4 2 3 1

week a mo - ment seems like a year, I can hard-ly wait un-  
tell you what I've dreamed of so long And then right a - way it's

1 C 2 C G7 C

tl you come in sight. night. *sffz* *sffz*  
time to say good- M M M

7

316.

# Grey Horse Polka

(Siwy Kon)

This musical score is for a piece titled "Grey Horse Polka" with the subtitle "(Siwy Kon)". It is numbered 316. The score is written for piano in 2/4 time, consisting of six systems of two staves each. The key signature changes from C major to B-flat major in the final system. The notation includes various musical symbols such as dynamics (f, mf, p), articulation (accents, slurs), and chord markings (C, G7, F, B.S., Cmi). The piece features a lively, rhythmic melody in the right hand and a supporting bass line in the left hand.

*f* B. S. C G7

G7 C

G7 *mf* F C

G7 C F C G7 C B. S. *f* F

C G7 C F C G7

*p* Cmi G7 Cmi G7 Cmi G7



3/8.

# Rain Rain Polka

The musical score for "Rain Rain Polka" is written in 3/8 time and consists of five systems of music. The key signature has two sharps (F# and C#). The score includes piano (p) and bass staves with various chords and dynamics.

**System 1:** The piano staff begins with a forte (*f*) dynamic and an A major chord. The bass staff features a "BASS SOLO" section with a piano (*p*) dynamic and a D major chord. The system concludes with a repeat sign.

**System 2:** The piano staff continues with an A7 chord and a D major chord. The bass staff maintains a steady eighth-note accompaniment.

**System 3:** The piano staff includes a forte (*f*) dynamic, an E minor (Em) chord, and a D major chord. The bass staff continues with the eighth-note accompaniment.

**System 4:** The piano staff features a forte (*f*) dynamic, an A major chord, an E7 chord, and another A major chord. The bass staff continues with the eighth-note accompaniment.

**System 5:** The piano staff concludes with a D.S. al Fine (D.S. al) instruction and a repeat sign. The bass staff includes a Bm chord, an A major chord, an E7 chord, and a final A major chord.



## TRIO

Piano score for Trio, measures 1-24. The music is in 2/4 time with a key signature of one sharp (F#). The score is written for piano with treble and bass staves. Chord symbols and dynamics are indicated throughout.

Measures 1-24 are organized into six systems, each with a treble and bass staff:

- System 1 (Measures 1-4): Treble staff has a whole note chord F#m (labeled *f* B. S.). Bass staff has a whole note chord F#m (labeled *f* B. S.).
- System 2 (Measures 5-8): Treble staff has a whole note chord D7. Bass staff has a whole note chord D7.
- System 3 (Measures 9-12): Treble staff has a whole note chord D7. Bass staff has a whole note chord D7.
- System 4 (Measures 13-16): Treble staff has a whole note chord D7. Bass staff has a whole note chord D7.
- System 5 (Measures 17-20): Treble staff has a whole note chord D7. Bass staff has a whole note chord D7.
- System 6 (Measures 21-24): Treble staff has a whole note chord D7. Bass staff has a whole note chord D7.

Chord symbols and dynamics indicated in the score include: *f* B. S., *p* D7, G, D7, G, B. S., *pp* G, D7, B. S., and G.

This page of musical notation is for a piano piece, likely in 2/4 time. It consists of five systems of staves, each with a treble and bass clef. The notation includes various chords and trills.

- System 1:** Treble clef has a trill (tr) over a quarter note. Bass clef has a piano (p) dynamic marking. Chords C and G7 are indicated.
- System 2:** Treble clef has a trill (tr) over a quarter note. Bass clef has a B.S. (Basso Solista) marking. Chords C and G7 are indicated.
- System 3:** Treble clef has a trill (tr) over a quarter note. Bass clef has a G7 chord. A double bar line is present. After the bar line, the treble clef has a forte (f) dynamic marking and a G chord. The bass clef has a G chord.
- System 4:** Treble clef has a D7 chord. Bass clef has a B.S. marking. Chords G and D7 are indicated.
- System 5:** Treble clef has a trill (tr) over a quarter note. Bass clef has a C chord. Chords G7 and C are indicated.

## TRIO

Piano score for Trio, measures 1-12. The music is in G major (one sharp) and 2/4 time. The score consists of six systems, each with a grand staff (treble and bass clef). Measure 1 starts with a forte (*f*) dynamic and a 'B. S.' (Basso Continuo) instruction. Measure 2 begins a piano (*p*) section with a D7 chord. Measures 3-4 continue the piano section with G and D7 chords. Measures 5-6 continue with G and D7 chords. Measures 7-8 continue with G and D7 chords. Measures 9-10 are marked with a first ending bracket and contain a G B.S. instruction. Measures 11-12 are marked with a second ending bracket and contain a G B.S. instruction. The final measure (12) ends with a G chord. Dynamics include *f*, *p*, and *pp* (pianissimo). Chords are labeled D7, G, and B.S. (Basso Continuo).

320

No. 3218

## HELENA POLKA

The musical score for "HELENA POLKA" is presented in five systems of piano accompaniment. The key signature changes from C major to G major in the third system. The score includes various musical notations such as chords (C, G7, D7, B.S.), dynamics (p, f), and trills (tr).

**System 1:** Treble clef, 2/4 time. Chords: C, G7, C, G7. Dynamics: *p*. Trills: *tr*.

**System 2:** Treble clef, 2/4 time. Chords: C, B.S., C, G7, C. Trills: *tr*.

**System 3:** Treble clef, 2/4 time. Chords: G7, C, G, f G. Dynamics: *f*. Trills: *tr*. Key signature change to G major.

**System 4:** Treble clef, 2/4 time. Chords: D7, B.S., G, D7, G. Trills: *tr*.

**System 5:** Treble clef, 2/4 time. Chords: C, G7, C, G7. Trills: *tr*.

321.

tr C B.S. C G7 C

tr G7 C

**Trio**

*p f* C7

Fdim F C7

1 2 F B.S. F C

G7 B.S. C G7 B.S.

No. 3226

# Laughing Polka

322.

The musical score for 'Laughing Polka' is written in 2/4 time with a key signature of one flat (Bb). It consists of six systems of music, each with a treble and bass staff. The notation includes various musical symbols such as accents (>), trills (tr), and dynamic markings (f, mf, p). Chord symbols (F, Bb, F7, C7) are placed above the bass staff. The piece concludes with a double bar line and the initials 'B.S.'.

Chord symbols and dynamics found in the score:

- System 1: *f* F, Bb, F, *mf* F7, Bb, F7
- System 2: Bb, F7, Bb, F, C7
- System 3: F7, Bb, F7, Bb, F7, Bb
- System 4: F, C7, F, *f* F7, Bb, F7, Bb
- System 5: F7, Bb, F7, Bb *p*, F7, Bb
- System 6: F7, Bb, F7, Bb, F7, Bb, B.S.

## TRIO

323

First system of musical notation. The treble staff contains a melody with trills and slurs. The bass staff provides harmonic accompaniment. Dynamics include *f* and *p*. Chords  $E\flat$  and  $B\flat 7$  are indicated.

Second system of musical notation. The treble staff continues the melody with trills. The bass staff accompaniment includes a section labeled "B. S." (Basso Solo). Dynamics include *f*. Chords  $E\flat$  and  $B\flat 7$  are indicated.

Third system of musical notation. The treble staff features a more active melody. The bass staff accompaniment includes chords  $E\flat$ ,  $Fmi$ ,  $E\flat$ ,  $mf A\flat$ , and  $B\flat 7$ .

Fourth system of musical notation. The treble staff has a melodic line with trills. The bass staff accompaniment includes a section labeled "B. S." and dynamics *f* and *p*. Chords  $E\flat$  and  $B\flat 7$  are indicated.

Fifth system of musical notation. The treble staff continues with trills and slurs. The bass staff accompaniment includes a section labeled "B. S." and dynamics *f*. Chords  $B\flat 7$  and  $E\flat$  are indicated.

Sixth system of musical notation. The treble staff features a melodic line with trills. The bass staff accompaniment includes chords  $mf E\flat$ ,  $Fmi$ ,  $E\flat$ , *f*  $A\flat$ ,  $B\flat 7$ , and  $E\flat$ .

No. 8282

324.

# Barbara - Polka

PIANO ACCORDION

BARUŠKA

Arr. by Joseph P. Elsner

F. KOVAŘÍK

The musical score is written for piano accordion in 2/4 time, key of D major (two sharps). It consists of five systems of music, each with a treble and bass staff. The notation includes various chords and dynamics. The first system has a dynamic of *f* (forte) and chords A, D, A7, and P (piano). The second system has a dynamic of *p* (piano) and chords D, A7, D, and D. The third system has a dynamic of *f* (forte) and chords A, E7, A, and A. The fourth system has a dynamic of *p* (piano) and chords E7, A, D, and D. The fifth system has a dynamic of *p* (piano) and chords A7, D, A7, and D. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.



## TRIO

325.

Piano score for Trio, measures 325-330. The score is written for piano (p) and includes various chords and dynamics.

Measures 325-330:

- Measure 325: *f* D G D7 *p* G
- Measure 326: D7 G
- Measure 327: *mf* Ami G D7 G
- Measure 328: Ami G D7 B. S. *f* G *p* C G
- Measure 329: D7 G *f* *p* C
- Measure 330: G D7 G D7 G

First and second endings are indicated by brackets and numbers 1 and 2.

326.

No. 8256

# MARTHA

POLKA

PIANO ACCORDION

*Arr. by Joseph P. Elonio*

The musical score is written for piano accordion in 2/4 time. It consists of five systems of music, each with a treble and bass staff. The key signature is one flat (Bb).

- System 1:** Starts with a piano (*p*) dynamic. The bass staff has a *F* chord. The treble staff has a *C7* chord. A "BASS SOLO" instruction is written above the bass staff.
- System 2:** Features a *mf* (mezzo-forte) dynamic. The bass staff has a *F* chord. The treble staff has a *C7* chord. A "B.S." (Bass Solo) instruction is written above the bass staff.
- System 3:** Features a *p* (piano) dynamic. The bass staff has a *F* chord. The treble staff has a *C7* chord.
- System 4:** Features a *mf* (mezzo-forte) dynamic. The bass staff has a *F* chord. The treble staff has a *C7* chord. A "B.S." (Bass Solo) instruction is written above the bass staff.
- System 5:** Labeled "TRIO" at the beginning. It features a *mf* (mezzo-forte) dynamic. The bass staff has a *Bb* chord. The treble staff has a *F7* chord.



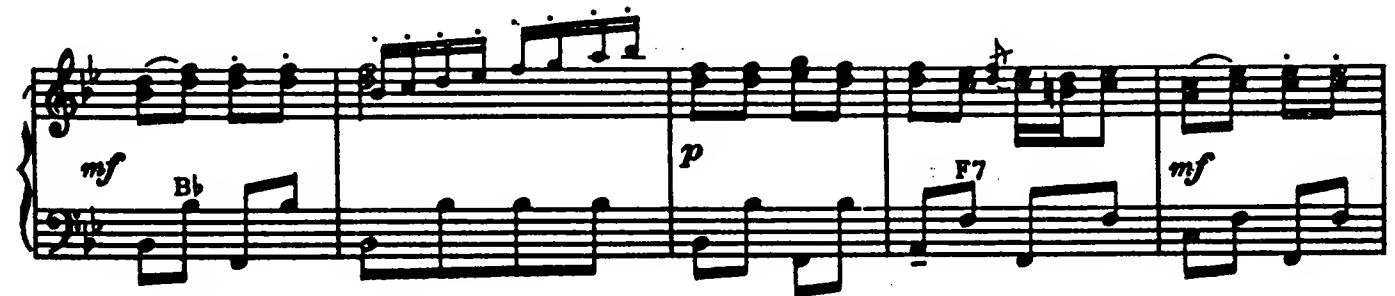
First system of musical notation. Treble and bass staves. Treble staff has eighth-note patterns. Bass staff has quarter notes. Dynamics: *p* (piano), *mf* (mezzo-forte). Chords: B $\flat$ , B.S., B $\flat$ .



Second system of musical notation. Treble and bass staves. Treble staff has eighth-note patterns. Bass staff has quarter notes. Dynamics: *mf* (mezzo-forte). Chords: F7, B $\flat$ , F7, B.S.



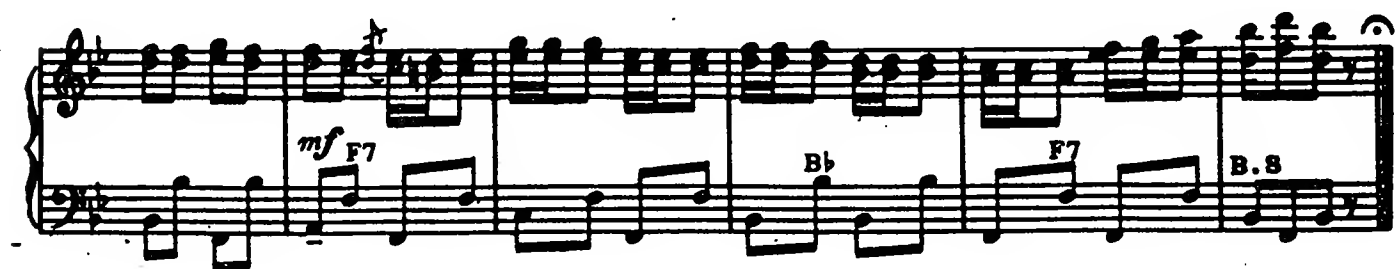
Third system of musical notation. Treble and bass staves. Treble staff has eighth-note patterns. Bass staff has quarter notes. Dynamics: *f* (forte). Chords: C7, F, C7, B.S., C7, F, C7, B.S.



Fourth system of musical notation. Treble and bass staves. Treble staff has eighth-note patterns. Bass staff has quarter notes. Dynamics: *mf* (mezzo-forte), *p* (piano), *mf* (mezzo-forte). Chords: B $\flat$ , F7.



Fifth system of musical notation. Treble and bass staves. Treble staff has eighth-note patterns. Bass staff has quarter notes. Dynamics: *p* (piano), *mf* (mezzo-forte). Chords: B $\flat$ , B.S., B $\flat$ .



Sixth system of musical notation. Treble and bass staves. Treble staff has eighth-note patterns. Bass staff has quarter notes. Dynamics: *mf* (mezzo-forte). Chords: F7, B $\flat$ , F7, B.S.

328.

No. 3249

## Jenny Lind

Piano Accordion

Polka

Arr. by JOSEPH P. ELSNIO

The musical score is arranged in six systems, each containing a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The music features a variety of chords including C, G7, and F, and includes dynamic markings such as 'f' (forte). The score is a polka, characterized by its lively 2/4 rhythm and key signature.

System 1: Treble staff has a melody starting on C4, moving up stepwise. Bass staff has a simple accompaniment with chords C and G7. Dynamic marking 'f' is present.

System 2: Treble staff continues the melody. Bass staff has chords G7 and C. The system ends with a repeat sign.

System 3: Treble staff has a more complex melody with eighth notes. Bass staff has chords F and C. Dynamic marking 'f' is present.

System 4: Treble staff continues the melody. Bass staff has chords C and G7. The system ends with a repeat sign.

System 5: Treble staff has a melody with many beamed eighth notes. Bass staff has chords C and G7.

System 6: Treble staff continues the melody. Bass staff has chords G7 and C. The system ends with a repeat sign.

## TRIO

329.

First system of piano music. Treble and bass staves. Treble staff has a key signature of one flat (Bb) and a 4/4 time signature. The first measure has a piano (*p*) dynamic and an F major chord. The second measure has a C7 chord. The third measure has a Bb major chord. The fourth measure has an F major chord. The bass staff has a key signature of one flat (Bb) and a 4/4 time signature. The first measure has an F major chord. The second measure has a C7 chord. The third measure has a Bb major chord. The fourth measure has an F major chord.

Second system of piano music. Treble and bass staves. Treble staff has a key signature of one flat (Bb) and a 4/4 time signature. The first measure has a C7 chord. The second measure has a Bb major chord. The third measure has an F major chord. The fourth measure has a C7 chord. The bass staff has a key signature of one flat (Bb) and a 4/4 time signature. The first measure has a C7 chord. The second measure has a Bb major chord. The third measure has an F major chord. The fourth measure has a C7 chord.

Third system of piano music. Treble and bass staves. Treble staff has a key signature of one flat (Bb) and a 4/4 time signature. The first measure has a forte (*f*) dynamic and a C major chord. The second measure has a Dm chord. The third measure has a G7 chord. The fourth measure has a C major chord. The bass staff has a key signature of one flat (Bb) and a 4/4 time signature. The first measure has a C major chord. The second measure has a Dm chord. The third measure has a G7 chord. The fourth measure has a C major chord.

Fourth system of piano music. Treble and bass staves. Treble staff has a key signature of one flat (Bb) and a 4/4 time signature. The first measure has a Dm chord. The second measure has a G7 chord. The third measure has a C major chord. The fourth measure has a Dm chord. The bass staff has a key signature of one flat (Bb) and a 4/4 time signature. The first measure has a Dm chord. The second measure has a G7 chord. The third measure has a C major chord. The fourth measure has a Dm chord.

Fifth system of piano music. Treble and bass staves. Treble staff has a key signature of one flat (Bb) and a 4/4 time signature. The first measure has an F major chord. The second measure has a C7 chord. The third measure has a Bb major chord. The fourth measure has an F major chord. The bass staff has a key signature of one flat (Bb) and a 4/4 time signature. The first measure has an F major chord. The second measure has a C7 chord. The third measure has a Bb major chord. The fourth measure has an F major chord. The text "BASS SOLO" is written above the bass staff in the fourth measure.

Sixth system of piano music. Treble and bass staves. Treble staff has a key signature of one flat (Bb) and a 4/4 time signature. The first measure has an F major chord. The second measure has a C7 chord. The third measure has a Bb major chord. The fourth measure has an F major chord. The bass staff has a key signature of one flat (Bb) and a 4/4 time signature. The first measure has an F major chord. The second measure has a C7 chord. The third measure has a Bb major chord. The fourth measure has an F major chord.

No. 8211

330.

# Monopol Polka

Piano Accordion

Arr. by  
JOSEPH P. ELSNIC

The musical score for "Monopol Polka" is written for piano accordion in the key of Bb and 2/4 time. It consists of six systems of music, each with a treble and bass staff. The piece begins with a treble staff melody and a bass staff accompaniment. The first system includes chords F, Bb, and F7. The second system includes Bb, F7, and Bb. The third system includes F, C7, and F. The fourth system includes F, C7, F, and F7. The fifth system includes F7, Bb, F7, and Bb. The sixth system includes F7, Bb, F7, and Bb. The piece concludes with a double bar line.

## TRIO

331.

First system of piano music. Treble clef, key signature of two flats (Bb, Eb), 2/4 time. The right hand plays a melody with eighth and sixteenth notes. The left hand plays a bass line with eighth notes. A chord symbol Eb is written above the first measure of the left hand.

Second system of piano music. Treble clef, key signature of two flats. The right hand continues the melody. The left hand continues the bass line. Chord symbols Bb7 and B. S. are written above the first and fourth measures of the left hand, respectively.

Third system of piano music. Treble clef, key signature of two flats. The right hand continues the melody. The left hand continues the bass line. A chord symbol Eb is written above the first measure of the left hand.

Fourth system of piano music. Treble clef, key signature of two flats. The right hand continues the melody. The left hand continues the bass line. Chord symbols Bb7, Eb, Bb7, and Eb are written above the first, second, third, and fourth measures of the left hand, respectively.

Fifth system of piano music. Treble clef, key signature of two flats. The right hand features a complex melodic line with many beamed eighth and sixteenth notes, including fingerings (8, 4, 8, 2, 3, 2, 8, 1, 2, 4, 1, 8, 2, 4, 1, 8). The left hand continues the bass line. Chord symbols F7, Bb, F7, and B. S. are written above the first, second, third, and fourth measures of the left hand, respectively.

Sixth system of piano music. Treble clef, key signature of two flats. The right hand continues the complex melodic line with fingerings (8, 1, 3, 3, 2, 1, 2, 3, 2, 3, 5, 3). The left hand continues the bass line. Chord symbols F7, Bb, F7, and Bb are written above the first, second, third, and fourth measures of the left hand, respectively. The system ends with a double bar line and a repeat sign. Below the system, the text "D S Trio Al" is written.

332.

No. 3210

## Unita Polka

PIANO ACCORDION

Arr. by  
JOSEPH P. ELSNIO

The musical score for "Unita Polka" is written for piano accordion in 2/4 time, key of D major. It consists of six systems of music, each with a treble and bass staff. The score includes various chords and dynamics.

**System 1:** Treble staff starts with a half note D4, quarter note E4, quarter note F#4, and quarter note G4. Bass staff starts with a half note D3, quarter note E3, quarter note F#3, and quarter note G3. Chords: D, A7, D.

**System 2:** Treble staff continues with eighth notes and quarter notes. Bass staff continues with eighth notes and quarter notes. Chords: A7, D, E7, A.

**System 3:** Treble staff continues with eighth notes and quarter notes. Bass staff continues with eighth notes and quarter notes. Chords: E7, A, E7, A, E7, A, A7.

**System 4:** Treble staff continues with eighth notes and quarter notes. Bass staff continues with eighth notes and quarter notes. Chords: D, A7, D.

**System 5:** Treble staff continues with eighth notes and quarter notes. Bass staff continues with eighth notes and quarter notes. Chords: A7, D.



## TRIO

Piano score for Trio, measures 333-342. The score is written for piano (p) and features a variety of chords and melodic lines. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems, each containing three staves. The first system (measures 333-336) begins with a piano (p) dynamic and a G chord. The second system (measures 337-340) includes a D7 chord and a G chord. The third system (measures 341-342) features a forte (f) dynamic and a C chord. The score concludes with a double bar line and a repeat sign.

Measures 333-336: *p* G, D7

Measures 337-340: D7, G, 1, 2

Measures 341-342: *f* C, D7, G, 1, 2

## Clarinet Polka

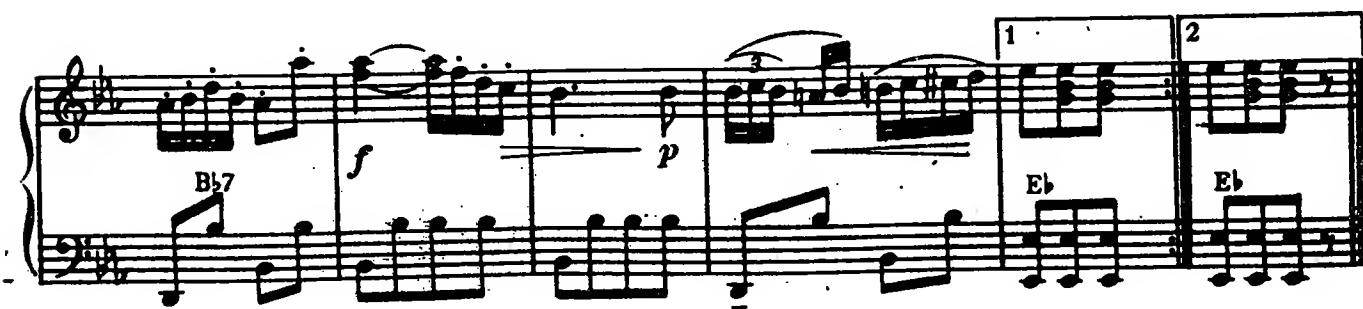
PIANO ACCORDION

Arr. by JOSEPH P. ELSNIG

This musical score is for a piano accordion arrangement of a polka. It consists of six systems of music, each with a treble and bass staff joined by a brace. The key signature has one flat (Bb) and the time signature is 2/4. The score includes various musical notations such as notes, rests, beams, and slurs. Chord symbols (Bb, F7, C7, F) are placed above or below the notes. Dynamic markings include *f* (forte) and *p* (piano). There are also articulation marks like accents and breath marks. The piece features several triplets and repeat sections with first and second endings. The notation is clear and professional, typical of a published music book.



## TRIO



Arr. by JOSEPH P. ELSNIO

Musical score for "The Girl Who Came to Supper" in 3/4 time, featuring piano and bass staves. The score includes various musical notations such as notes, rests, and dynamic markings (p, f, mf, B.S.). Chord symbols (C7, F, G7, C) are present throughout. The piece concludes with a "TRIO" section marked with a double bar line and a repeat sign.



# TINKER POLKA

338

*p* *G* *D7*

*BASS SOLO* *G*

*D7* *mf* *G*

*ff* *B.S.* *mf* *G* *D7*

*G* *B.S.* *ff* *G*

*D7* *G* *D7* *G*

A musical score for piano and bass, consisting of six systems of staves. The top staff is for the piano (treble clef) and the bottom staff is for the bass (bass clef). The key signature has one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, bar lines, and dynamic markings like *f*, *p*, and *C*. Chord symbols G7, D7, and C are placed above or below the notes. A section labeled "D.S. Trio al C." appears at the bottom right. The page number "337" is visible in the top right corner.

# South Rampart Street Parade

Words by  
STEVE ALLEN

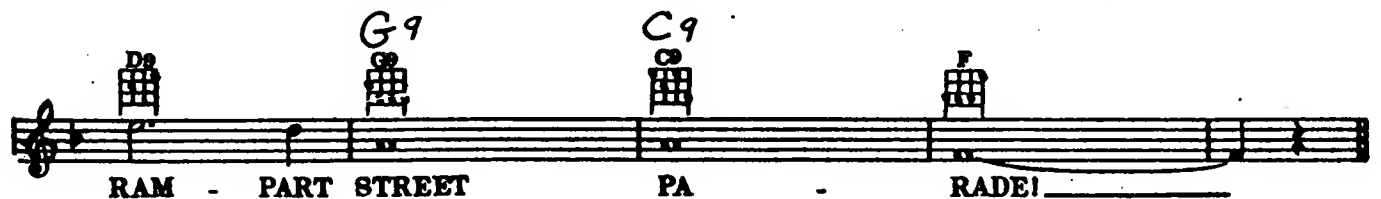
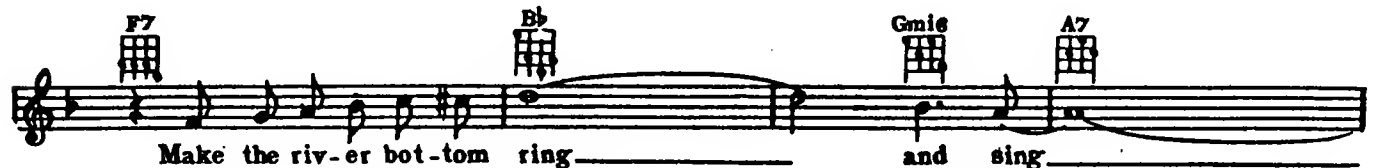
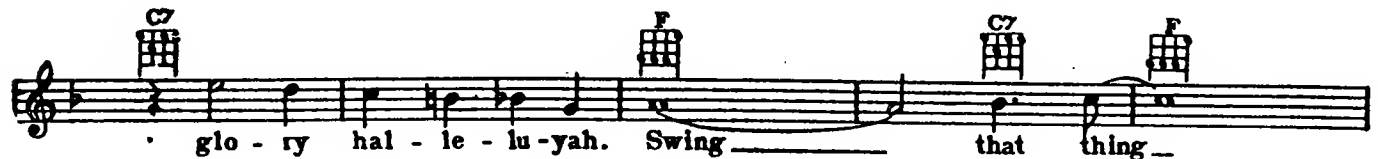
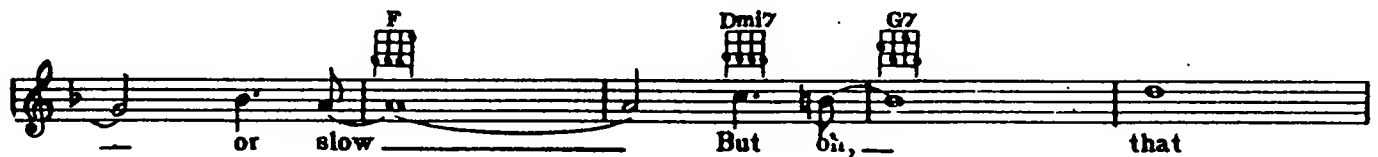
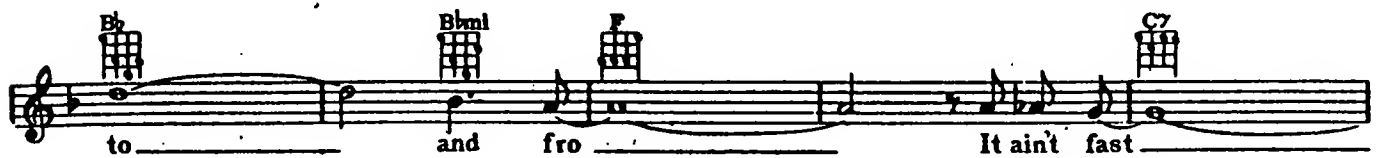
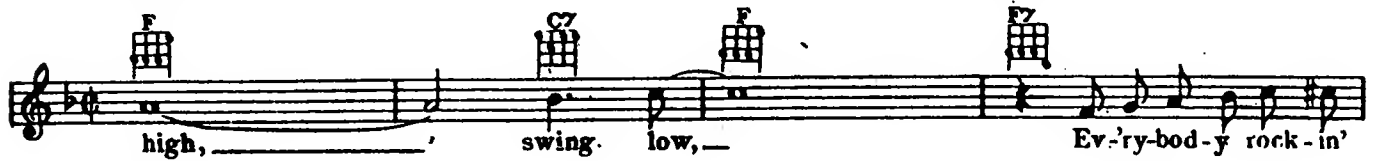
Music by  
RAY BAUDUC and  
BOB HAGGART

Moderately slow (with a bounce)

Do you hear the beat, a way down the street? Do  
you hear the neat lit-tle rhythm of the hap-py danc-in' feet? Well now,  
look there! The peo-ple are run-nin' and right now, they're gon-na have a lot of fun.  
Make way, 'cause ev'-ry-bod-y's com-in' and you'll see a big pa-rade.  
Hey boy, you're real-ly gon-na cel-e-brate, Hear that! Lis-ten to the clar-i-net,  
Your feet are real-ly gon-na pal-pi-tate when you are march-in' a-round.  
'March-in' a-round, won-der-ful sound, I hear the  
rat-tle-de-tat I love to hear the way the drum-mer does that Oh, what a  
glo-ri-ous day, Out o' my way!

**Chords:** C, Ab7, Dmi7, G7, C, G7, C, F, Ab7, G7, C, C, Am7, C, G7, C, A7, D7, G7, C, Am7, C.





un-ty - in' it, they're jiv - in' it, re-viv - in' it, I

whirl, To night's a jam - bor - ee,

tell you. They're strut-t rug-cut - tin' it, they're shak - in' it,

mis - ter, And if you come a - long you'll join in the

and break-in' it, Dad! Not bad! I'm glad! You dig! Hey, boy that

song, Hey Dad! Not bad! I'm glad! You dig! Hey, boy that

band is grand, Ev-ry-bod-y in the

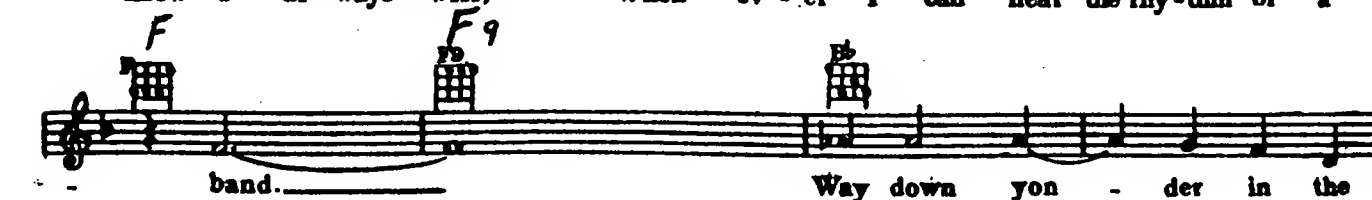
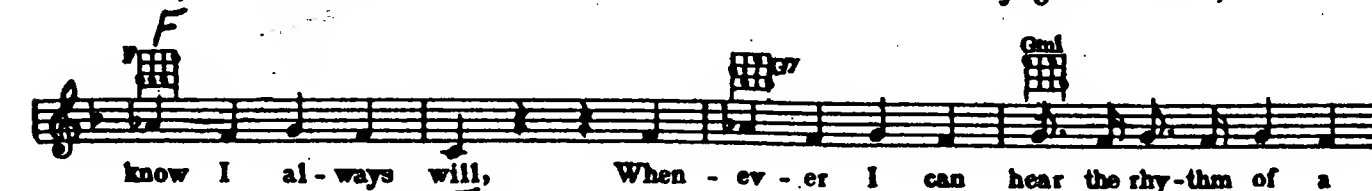
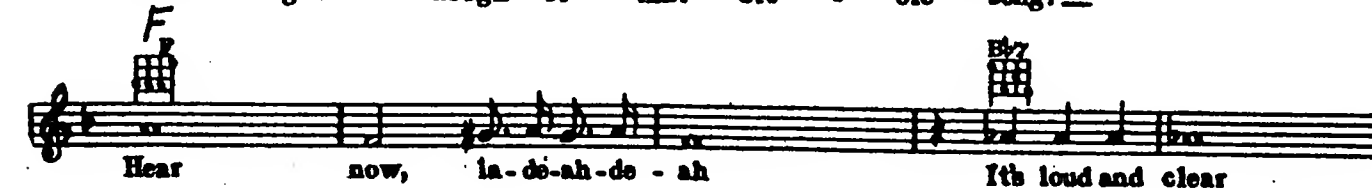
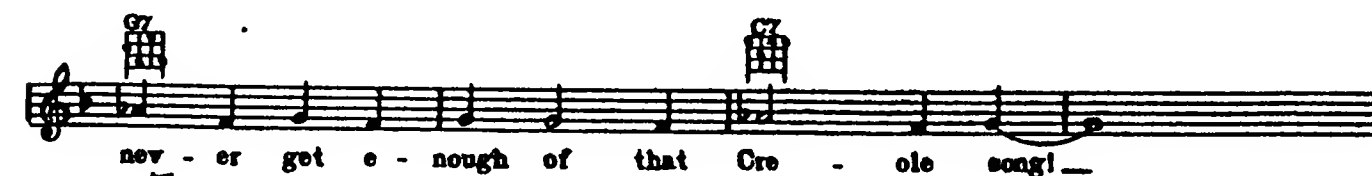
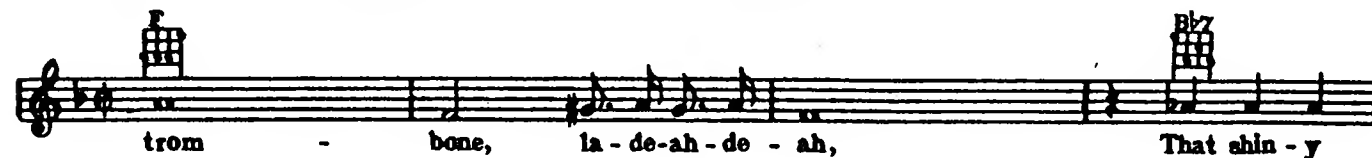
lands on hand They de - mand

that brand of dan - dy

han - dy dix - ie - land. The way they play -

makes a bod-y want to stay all day -

**Chords:** A7, Dm1, C7, F, Bbm1, Bbm17, G, Cm16, Gdim, G7, Cdim, G7, C, G7, C, G7, F, Am17, D7, C, G7, C, C7, F



344.

can - break, — You can hear — the mu - sic

they make, — Ring - in' out — un - til the

day - break, — Lou - i - si - a - na band, Got - ta get a hand

The SOUTH RAM - PART STREET PA -

RADE.

## THE JAZZ ME BLUES

Words and Music by  
TOM DELANEY

Down in Lou - is - an - a in that  
Ev - 'ry - bod - y now a - days

sun - ny cline, They play a class of mu - sic that is su - per fine, And it  
does that dance You'd bet - ter learn to do it while you've got the chance, its

makes no dif - fer - ence if it's rain or shine, You can't beat that jazz band mu - sic play - ing  
pleas - ing syn - col pa - tion has come to stay, Now all you've got to do is just to

F7 Bb13 Eb Bb7 Eb

all the time— It sounds so pe-cu-liar cause the mu-sic's queer.  
swing a-way— So when you hear that band a-play-ing at the ball.

Eb F7 Bb7 Eb

How its sweet vi-bra-tion seems to fill the air. Then to you the whole world seems to  
Grab your gal and do your stuff a-round the hall. With noth-ing on your mind but mu-sic's

Eb Eb F7 Bb13 Eb

be in rhyme— You want noth-ing else but jazz-band mu-sic all the time—  
tune-ful sound On-ly wait-ing for the time so you can show her 'round—

Bb7 Gc Bb7 Bbm7 F7 Bb G7

Ev-'ry one—that's nigh nev'-er seems to sigh, Hear them loud-ly cry; Oh!  
Take your time— and, sway Throw your-self a-way, Let me hear you say: Oh!

Chorus c7 F7

Jazz men— Don't stop that mu-sic it's Jazz men (Jazz-man) You

(2nd Chorus) Bb7 like my dan-cin' (2nd Chorus) Eb I don't hear a hot note

know I want to hear it both— day and night, And if you don't blow it hot then I

F7 Bb7 C7

Don't feel right Now if it's rag - time please sir will you play it in

F7 Eb G

jazz - time (Jazz - time) Don't want it fast Don't want it slow

F7 C7 (2nd Chorus) old time

Take your time don't rush, it play it sweet and low I've got those dog-gone real-gone

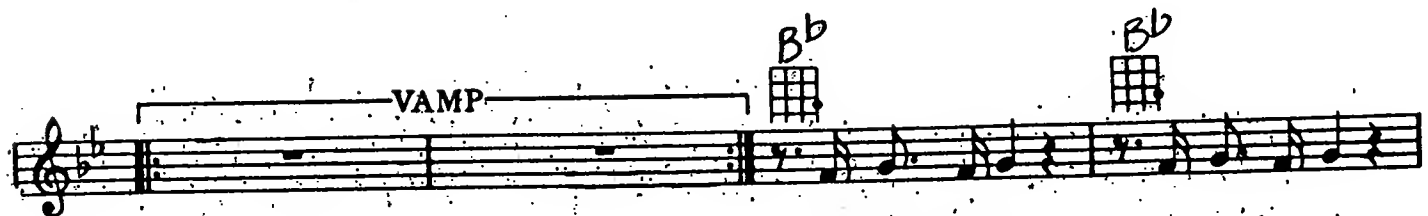
Bb7 Eb Eb7 Eb° Abbm1 1 Eb Gb° Bb7 G7 2 Eb Eb° Eb

jazz-band 'jazz - me' blues— Oh!

# Milenberg Joys

Words by  
WALTER MELROSE

Music by  
LEON ROPPOLO, PAUL MARES  
JELLY ROLL MORTON



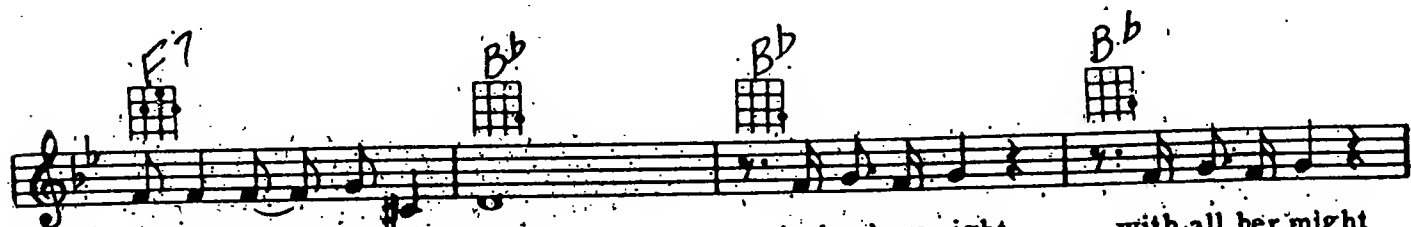
Now, there's a tune a brand new tune



'rig-i-nat-ed down in Dix-ie - land

E - li - za Green

the shim-mie queen



says that it is just grand

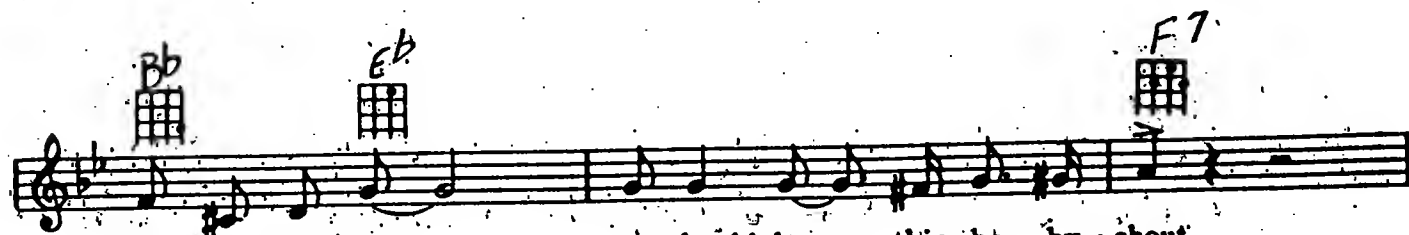
And ev'-ry night

with all her might



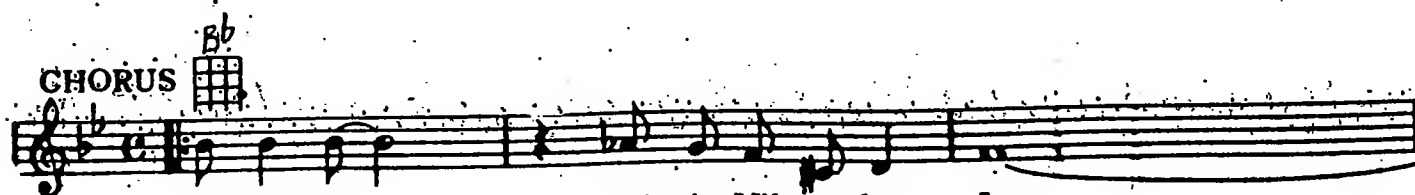
she does a dance that's hard to beat

The way she syn-co-pates dont



leave noth-ing out

you should hear this ba - by shout



CHORUS

Rock my soul

with the Mil - en - berg Joys

347. *Bb*

*Bb* *Bb°* *F7* *Bb* *Bb*

(spoken) stomp it! Rock my soul with the Mil - en - berg

*F7* *Gb7* *F7* *F7* *F7*

Joys Play em dad-dy don't re-fuse

*Dbo* *F7* *Bb°* *F7*

Sep-a-rate me from the wea - ry blues Hey! Hey! Hey!

*Bb*

Sweet boy syn-co-pate your ma-ma all night long with that Dix-ie-land

*B°* *F7* *Bb7*

strain — (spoken) turn it on Play it down then do it a -

*Eb* *Eb7* *Gb7*

gain. — (spoken) won't be long now Ev - ry time I hear that tune

*Bb* *Bb7* *G7* *G°* *F7*

good luck says I'll be with you soon That's just why I've got the Mil-en-berg

*Bb* *Bb*

Joys Joys

# THAT'S A PLENTY

Lyric by  
RAY GILBERT

Music by  
LEW POLLACK

## CHORUS

**Dm Dixieland**

THAT'S A PLEN-TY'S got - ta beat - in it, the rhy-thyms got a lot of heat - in it,

**A7 Gm6 A7 A7 Gm6 A7 Dm A7**

Bet-cha five - ten to five, - it's gon-na get-cha do-in' what it's do-in' to me - The

**Dm**

Dix-ie-land comes ooz - in' out of it, The Dix - ie - land - ers sure are proud of it, They

**A7 Gm6 A7 Gm6 A7 Bb7 A7 Dm**

call it jazz, - what it has, - THAT'S A PLEN- TY for me. - R

**C7 F**

takes you down to New Or-leans, down Bas-in' Street with all the queens, -

**C7 F Cm D7**

You dont have to have the me-ns, - A lit-tle bit of rhy-thm and you're

**G7 C7**

go - in' right with - 'em. Shut my big brown roll-ing eyes, - if

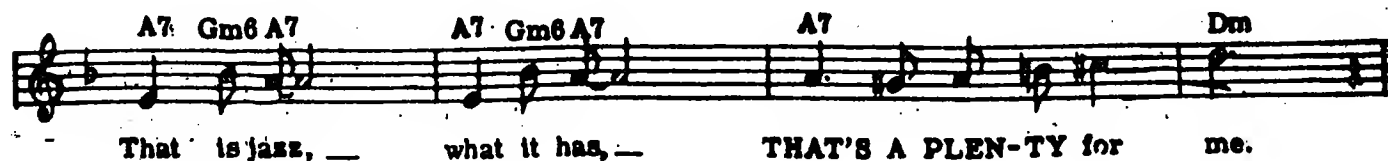
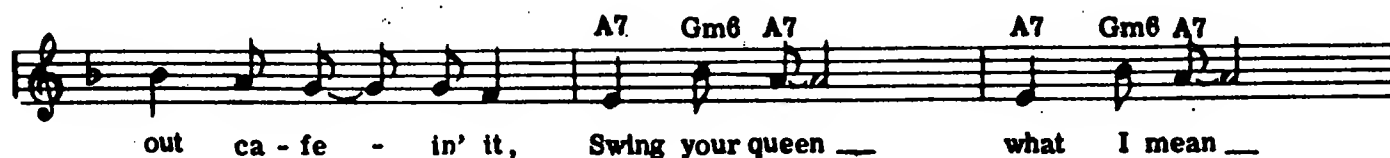
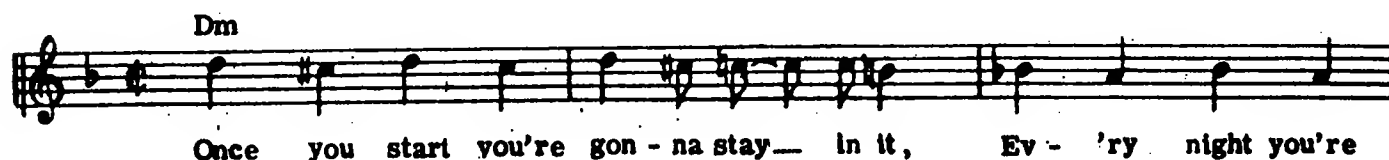
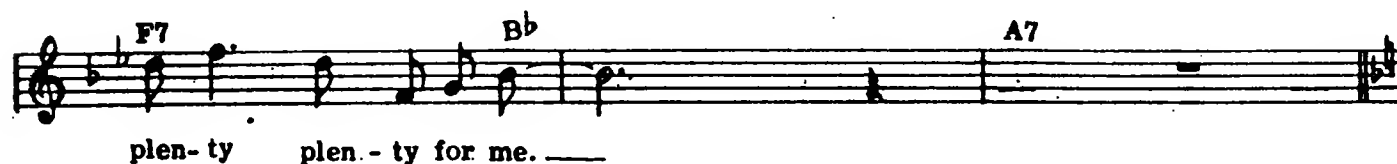
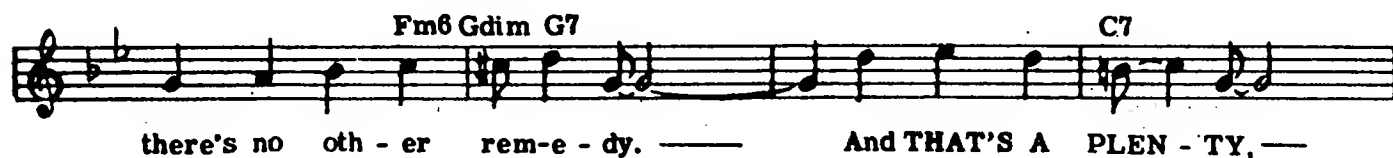
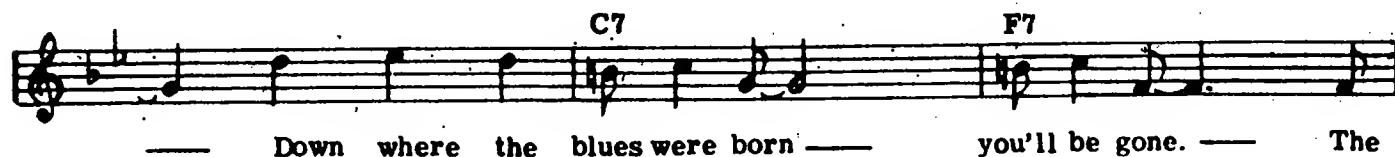
**F F dim**

you don't rock - et to the skies, - Hey boy! -

**F D7 G7 G7(b9) C7 F F7**

Say boy! - THAT'S A PLEN- TY for me. - You're





# DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS

Lyric by  
EDDIE DE LANGE

From the United Artists Picture "New Orleans"

Music by  
LOUIS ALTER

Verse (*ad lib.*)

C7

I nev - er had this kind - it feel - in' —

F7 G7 G+ G7 Cm Fm

With drag - gin' heart and brain a - reel - in' — What's the mat - ter.

Cm D♭9 Cm A♭9 Fm<sup>6</sup> Fm6 G7

here's the mat - ter, — Here's the thing that's real - ly wrong with me:

Chorus (*Slowly*)

C G+ C Am

Do you know what it means to miss NEW OR - LEANS And

Em Am D9 F F<sup>dim</sup> F<sup>dim</sup>

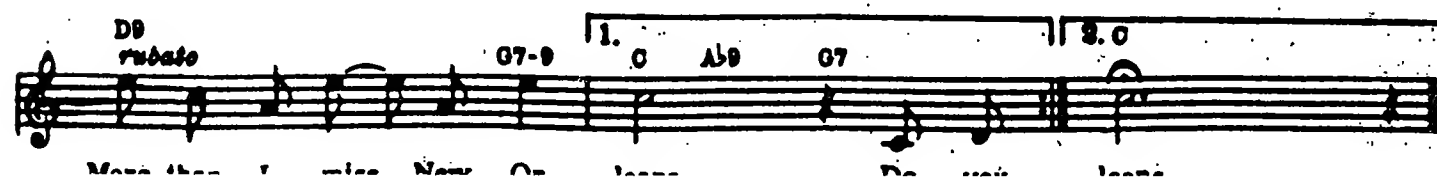
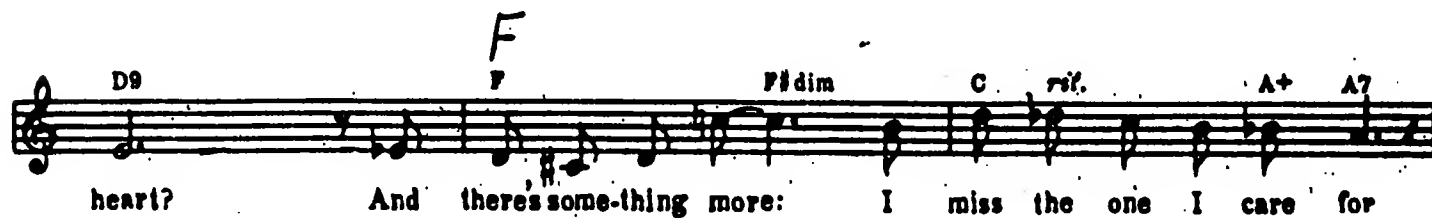
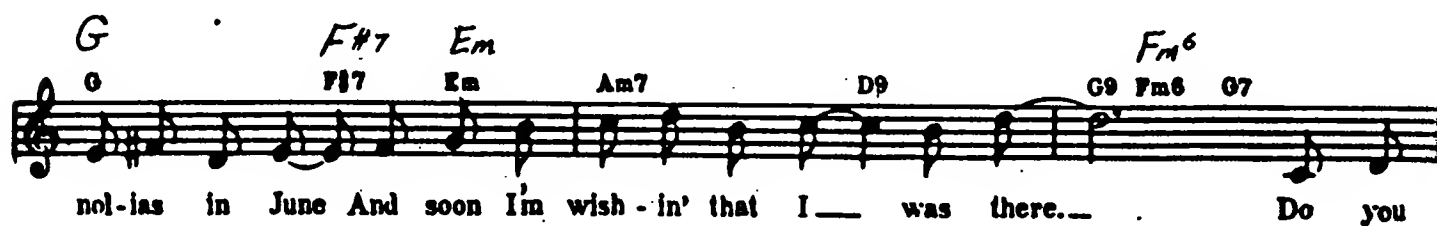
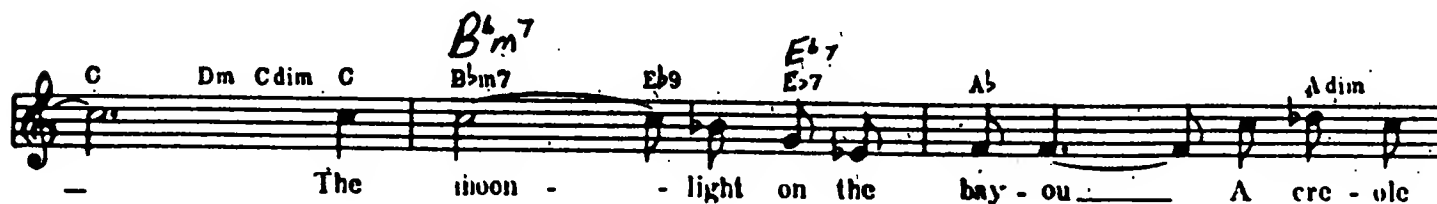
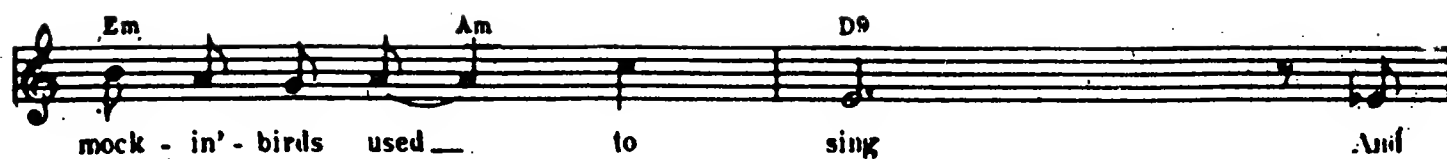
miss it each night and day? I know I'm not wrong, the

C A+ A7 Dm A♭7

feel - ins' get - tin' strong - er. The long - er I stay — a - way.

G7 C G+ C Am

Miss the moss - cov - ered vines, the tall sug - ar pines Where



## NEW ORLEANS

Words and Music by  
HOAGY CARMICHAEL



I've a home in the Sun-ny South-land, Not so far from the Sip-pli shore. It's a -



way down there by the Del-ta Where you'll find Old Dix-le's door. — If your



heart's made to love the South-land And mag - no - li - a trees, ga - lore, Hang you -



hat up man, in New Or leans And — you'll nev - er wish — for more.

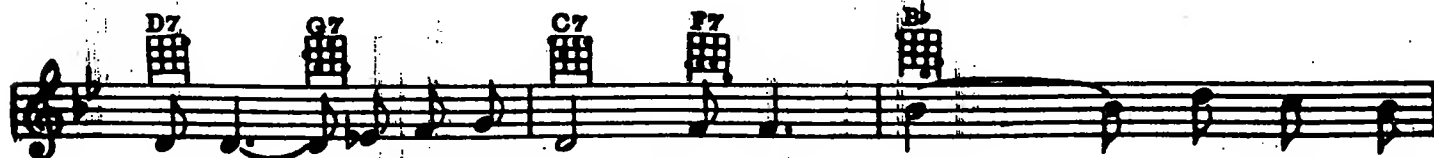


## CHORUS

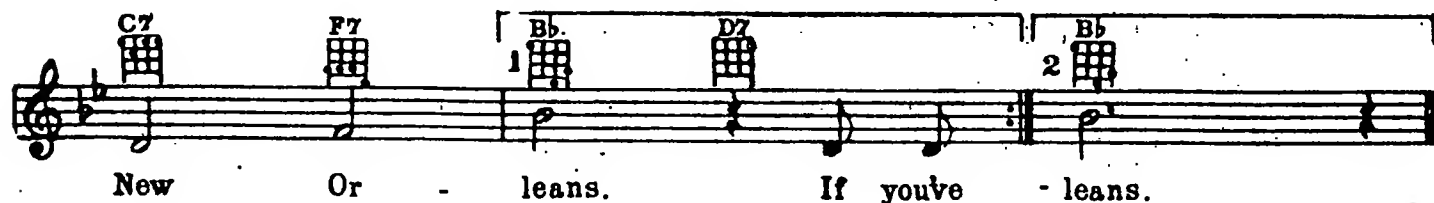
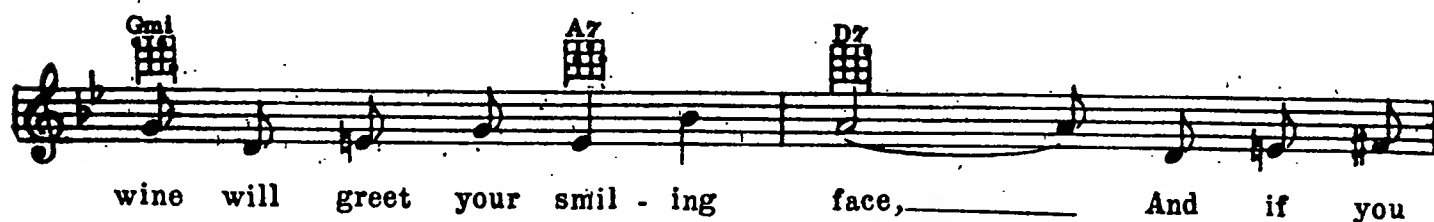
If you've nev - er seen a quaint old southern cit - y — Just think of New Or -



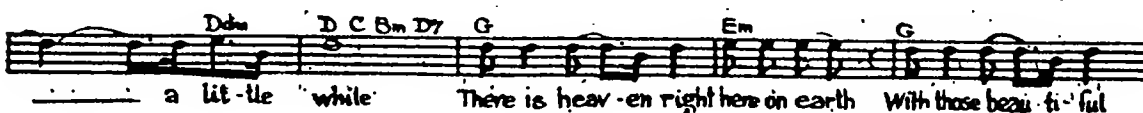
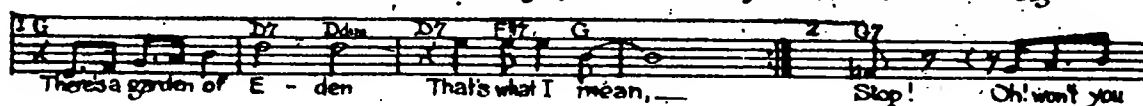
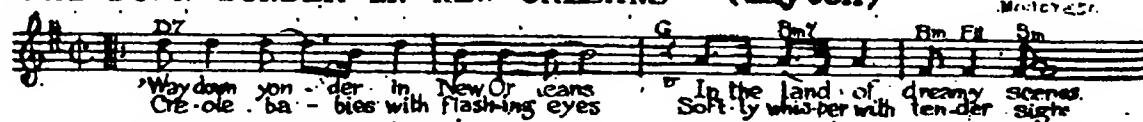
leans. If you've nev - er seen that town, boy, it's a



pl - y — There's nothing like New Or leans. — It will re -



# WAY DOWN YONDER IN NEW ORLEANS (Layton)



354.

## ALEXANDER'S RAGTIME BAND

Moderato

By IRVING BERLIN

CHORUS

Come on and hear, ——— Come on and hear ——— AL - EX -  
 AN - DER'S RAG - TIME BAND, ——— Come on and hear, ——— Come on and  
 hear, ——— It's the best band in the land, They can play a bu - gle call like you  
 nev - er heard be - fore, So nat - ur - al that you want to go to war; That's just the  
 best - est band what am, hon - ey lamb, Come on a - long, ——— Come on a -  
 long, ——— Let me take you by the hand, ——— Up to the  
 man, ——— Up to the man ——— who's the lead - er of the  
 band, ——— And if you care to hear the Swa - nee Riv - er played in  
 rag - time, ——— Come on and hear, ——— Come on and hear ——— AL - EX -  
 AN - DER'S RAG - TIME BAND. ——— Come on and BAND. ———

F  
 C7 F Bb  
 F  
 C Cdim.  
 G7 C C7 F  
 C7 F  
 Bb F7 Bb  
 Fdim. F Fdim.  
 C7 F Cdim. C7 F  
 1. 2.

# Basin Street Blues

355.

Moderato

By SPENCER WILLIAMS

Voice

Wont'-cha come a-long with me, To the Mis-sis-sip-pi?

We'll take the boat \_ to the lan' of dreams, \_ Steam down the riv-er down to New Or-leans; The band's there to meet us, Old friends to greet us,

Where all the light and the dark folks meet, \_ This is Ba-sin Street: \_

Chorus

Ba-sin Street, \_ is the street, \_ Where the e - lite, \_

Always meet, in New Or leans \_ Lan' of dreams, \_ You'll nev-er know how nice it seems or

just how much it real - ly means, Glad to be, \_ Yes, sir - ee, \_ where

wel-comes free, \_ Dear to me, \_ Where I can lose, \_ My BA-SIN STREET BLUES

## WHEN THE SAINTS GO MARCHING IN

Moderato

Oh, When the Saints \_ go march-ing in, \_ Oh, When the Saints go

march-ing in, \_

1. Lord, I want to be in that num-ber, \_  
 2. I will meet them all up in heav-en, \_  
 3. We will be in line for that judg-ment, \_

1. - 2. 113.

When the Saints go march-ing in, \_ Oh, When the in, \_

356.

**Bugle Call Rag**

Musical score for Bugle Call Rag, featuring five staves of music with various chords and a final 'FINE' marking.

Chords: Bb7, Eb, Eb7, Bb, Bb, C#o, C7, F7, Bb, Eb, Bb, Eb7, Eb, Eb7, Bb, G7, C7, F7, F, Bb, F7, Bb.

ENDING: FINE

**Bye Bye Blues**

Musical score for Bye Bye Blues, featuring five staves of music with lyrics and various chords.

Chords: C, Ab7, C, Cm, A7, D7, G7, C, Cdim, G7, G+, C, Ab7, C, Cm, A7, D7, G7, C, Ab7, C.

LYRICS: BYE BYE BLUES BYE BYE BLUES Bells ring, birds sing Sun is shin- ing, No more pin- ing, Just we two Smil - ing thru Don't sigh, Don't cry, BYE BYE BLUES.



# Basin Street Blues

355.

Moderato

By SPENCER WILLIAMS

Voice

Won't-cha come a-long with me, To the Mis-sis-sip-pi?

We'll take the boat to the lan' of dreams, Steam down the riv-er down to New Or-leans; The band's there to meet us, Old friends to greet us,

Where all the light and the dark folks meet, This is Ba-sin Street:—

Chorus

Ba-sin Street, is the street, Where the e-life, Always meet, in New Or-leans Lan' of dreams, You'll nev-er know how nice it seems or just how much it real-ly means, Glad to be, Yes, sir-ee, where wel-comes free, Dear to me, Where I can lose, My BA-SIN STREET BLUES

## WHEN THE SAINTS GO MARCHING IN

Moderato

Oh, When the Saints go march-ing in, Oh, When the Saints go march-ing in,

1. Lord, I want to be in that num-ber, 2. I will meet them all up in heav-en, 3. We will be in line for that judg-ment.

When the Saints go march-ing in, Oh, When the in.

## Bugle Call Rag

Chords: Bb, Bb7, Eb, Eb7, Bb, Bb, C#°, C7, F7, Bb, Eb, Bb, Eb7, Eb, Eb7, Bb, G7, C7, F7, F, Bb, F7, Bb.

FINE

## Bye Bye Blues

Chords: C, Ab7, C, Gm, A7, D7, G7, C, Cdim, G7, G+, C, Ab7, C, Gm, A7, D7, G7, C, Ab7, C.

LYRICS: BYE BYE BLUES BYE BYE BLUES Bells ring, birds sing Sun is shin- ing, No more pin- ing, Just we two Smil - ing thru Don't sigh, Don't cry, BYE BYE BLUES.

# Chinese Blues

357.

Slow and dreamily

By Oscar Gardner & Fred D. Moor

G Em Bm G Em Bm *both times* G<sup>o</sup>  
 Sung Fong Lou, Sung Fong Lou, Lis-ten to those Chi-na blues,  
 G G<sup>o</sup> C7 C7 B7  
 Hon-ey gal I'm cry-ing to you, Won't you op-en that door and let me Chi-na  
 B7 B7 Em B7 Em B7 in —  
 man, — Cries ba-by won't you let me in, — Chi-na man, — Feels his  
 hab-it com-ing  
 Bm Bm E7 E7 A7  
 on a- gain, She cries to him, — What's the mat-ter with you, —  
 A7 G B7 Em G7 A7 D7 G 1 2  
 — I got those Ip- shing Hong Kong Ock-a-way Chin-ese Blues. —

# The Hobo's Prayer

By Boyd Senter & Walter Hirsch

Eb7 Eb7 Eb7 Eb7  
 I'm just a wan-der-er wan-der-er I'm just a wan-der-er wan-der-er  
 Eb7 Eb9 Eb7 Ab  
 Ain't got no place to lay my wear - y head, that's what I said; Home  
 B7 Eb Bb7 Cm Bb7  
 an - y- where, here an' there, Roam most ev'-ry -where, on the square, Broke but  
 F7 Bb7 Bb7 Eb  
 I don't care, not a care, Ain't got no fare, rail-road fare, Rags is  
 Ab7 Eb Eb<sup>o</sup> C<sup>o</sup> Bb7 Eb Bb7 Eb Eb+5 Eb  
 all I wear, I de- clare, That's the Ho - bo's Pray'r. Pray'r. —

## Copenhagen

Words by  
WALTER MELROSE

Music by  
CHARLIE DAVIS

Way down  
in old New Or - Leans You will find  
should-er shak - in' queens And when they roll their eyes  
You wake up in par - a - dise  
And when that old lead - er man I said when  
that old lead - er man Picks up his sax - o - phone  
All the should-er shak-ers moan

**CHORUS.**

Pro - fess-er man won't you play Cop-en-hag-en 'cause  
Pro - fess-er man, won't you play Cop-en-hag-en 'cause  
that's one tune sure has got me runnin' wild  
that's the tune drives my dancin' shoes in - sane  
No - bod-y knows how that tune burns up my clothes So  
Be good to me jazz me with that mel-o - dy So  
Hey Hey Hey Syn-co-pate it all night long.  
Hey Hey Hey Syn-co-pate it all night long.  
Doo da da doo dum



## Saint Louis Blues

G7 C G G7  
 I hate to see— de ev'nin' sun go down,

C C G  
 Hate to see— de eve-nin' sun go down.

D7 D7+5 G  
 Cause my ba-by, he done lef dis town

G7 C G G7  
 Feel-in' to-mor-row lak— Ah feel to-day

C C G  
 Feel to-mor-row lak— Ah feel to-day

D7 D7+5 G  
 I'll pack my trunk— Make ma get a-way St. Lou-is

GM CM C#dim D7  
 wo-man— Wid her dia-mon' rings Pulls dat

D7 GM  
 man roua'— by her a-pron strings 'Twant for

GM CM7 C#dim D7 D7  
 pow-der— an' for store bought hair De

D7 GM A7 D7  
 man I love— would not gone no-where.

Chorus G Em G C G Em G C G C G C  
 Got de St. Lou-is Blues jes as blue as— Ah— can be

G Am C Am C  
 Dat man got a heart lak a rook cast in the

sea — Or — else he wouldn't have gone — so far — from me. Dog-gone-it! me.

## Jimtown Blues

By Fred Rose & Charlie Davis

I've got the blues for that home town Some- how or oth-er I can't change my mind of mine, D7 C7  
 Scenes from my home-town is all I need, To suc-ceed yes in- deed  
 Can't help but wor-ry since I went a-way I bought a tick-et for Jim-town to - day  
 Look for my pic-ture in the vil-lage news 'Cause I've got some wor-ries to lose.  
 I've got those mean Jim- town blues I've saved up my ones and  
 two — No more sing-ing this wear-y song When I go back where I be-long  
 I've got those mean Jim- town blues.

# Livery Stable Blues

By Marvin Lee, Ray Lopez &amp; Alcide Nunez


 Musical score for "Livery Stable Blues" in E-flat major. The score consists of six staves of music with lyrics underneath. Chord symbols are placed above the staves: Eb, Eb, Eb, Eb7, Ab, Ab, Eb, C7, F7, Bb7, Eb, Eb, Eb7, Ab, Ab, Eb, C7, F7, Bb7, Eb, Eb, Eb, Eb Bb+5, Eb.

Oh hon-ey, lis- ten here, Oh hon-ey lis- ten here, I've got those mean old Liv-  
 -ry Stable Blues — Oh how I miss your kiss, I was- n't born for this —  
 Hon- ey you know why — I have got those blues Ba- by mine  
 I've got those liv- 'ry sta- ble blues  
 Oh lew- dy me — I've lost my pep com- plete — I'se g'wine back to my  
 Al- e- bam-a ba- by, She prom-ised that she'd mar-ry me some day She'll drive e- way —  
 Those liv-'ry sta-ble blues, — They're the blu-est kind of blues blues some blues

# Willie The Weeper

By Grant V. Rymal, Welter Melrose &amp; Marty Bloom


 Musical score for "Willie The Weeper" in F major. The score consists of five staves of music with lyrics underneath. Chord symbols are placed above the staves: F7, B7, F7, F7, Bb, B7, B7, C7, C7, F7, F7, Bb, Bb.

Oh Ba - by tell me — what would you do — If you could  
 have all — your dress come true — There's some-thing tells me —  
 — you'd lock your door — Like Wil - lie the Weep - - or —  
 — and cry for more — Oh Ba - by, —



# Sugar Babe

363

By Boyd Senter & Walter Melrose

Musical notation for the song 'Sugar Babe'. It consists of five staves of music in a 12-measure format. The melody is written in a treble clef with a key signature of one flat (Bb). The lyrics are written below the notes. Chord symbols are placed above the staff at various intervals.

Sug - gar Babe — can't you see — Your dad - dy's lone - some and  
 blue Sug - gar Babe — hear my plea — I nev - er had a sweet  
 Man - na like you — You treat me mean you treat me cool You dog me 'round  
 I'm just your fool But — just the same — Sug - gar Babe — Your dad - dy's wild a - bout  
 you naugh - ty Ba - by — Your dad - dy's wild a - bout you. you.

# Sobblin' Blues

By Art Kassel & Victor Burton

Musical notation for the song 'Sobblin' Blues'. It consists of six staves of music in a 12-measure format. The melody is written in a treble clef with a key signature of one flat (Bb). The lyrics are written below the notes. Chord symbols are placed above the staff at various intervals.

Sob - bin' Blues — Sob - bin'  
 Blues — I'd stay all night if they'd play those  
 Sob - bin' Blues — Oh, that  
 rhythm — Keeps you with 'em — I'd  
 chance an - y - thing to dance to Sob - bin' Blues —

# Stavin' Change

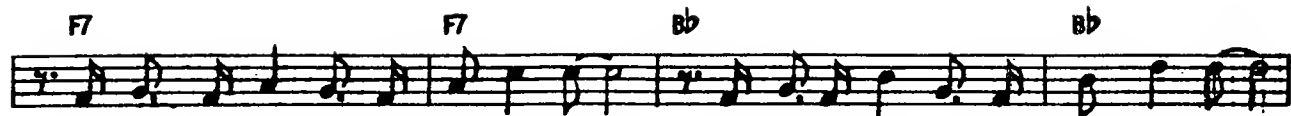
By Al Bernard

D7 D7 6 6  
 Stav-in' Change The good Lord knows he was bad \_\_\_\_\_  
 D7 D7 6 B7  
 Stav-in' Change He made the sweet mam-mas glad \_\_\_\_\_ and sad  
 C C Cm 6 B7  
 He had a knife long e-nough to row a boat. A big for-ty four, un-der-  
 Em A7 A7 D7  
 - nesth his coat, Look-ing for a tus-sle, at a fish fry ev'-ry night \_\_\_\_\_  
 D7 D7 D7 6  
 Mis-tard Browns They loved the ti-ger in his eys \_\_\_\_\_  
 6 D7 D7 B7  
 Sat-in Blacks They used to feed him Rock and Rye \_\_\_\_\_  
 B7 E7 E7 A7  
 He said there's chang-es in the O-cean, chang-es in the sea, Nev-er gon-na be an-y  
 A7 D7 D7  
 change in me 'Cause I'm Stav-in' Change. The mean-est man in New Or-  
 1 6 C E° D7 2 6 C B7 D7 6  
 - leans. \_\_\_\_\_ - leans. \_\_\_\_\_

## Spread Yo' Stuff

By Al Bernard, Jules Levy &amp; Paul Crane

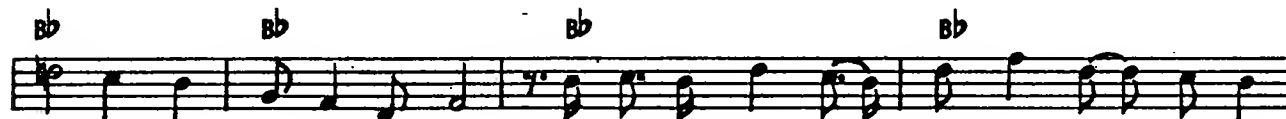
Bb Bb Bb B7  
 First knock your knees Hon with me, Then float a-round like a ship that's lost at sea.  
 B7 B7 Bb Bb  
 Keep on a do-in' it, keep on a- blu-in' it, All o-ver the floor, Eagle Rock that's a shock,



To Walk the Dog Hon we ain't got time, We'll do a dance that is right in line



Let's do it nice, And think of Par-a-dise; (So sweet and pret-ty)



Face right and do a mean twist Then turn a-round and grab me by the wrist,



Just like a spar-row Hop, Spin like a spin-nin' top, All o-ver the floor; Tick-le Toe that's too slow,



Get bus-y Hon don't you make a bluff, Be-cause you know I can't get e-nough,



Oh Hon-ey come on Spread Yo' Stuff

## Muskrat Ramble

RAY GILBERT & EDWARD "KID" ORY



# Jackass Blues

By Art Kessel &amp; Mel Stitsel

F F F7  
 Mis-ter, Mis-ter, hear a brother that's been a 'cool I've got the Jack-ass Blues  
 Bb7 Bb7 Bb F  
 I've just learned to care a-bout that dog-goned male And him I'm gon- na' lose So won't you  
 C7 C7 F F C7 F  
 give him back 'Cause I got the Jack-ass Blues Noth-in' ev- er made me feel so  
 F F F7 Bb7  
 blue and for- lorn I've got the blues and how All my life I'll keep a wish - in'  
 Bb7 F C7  
 I've ne'er born If you take him now So won't you give him back 'Cause I  
 C7 F F Bb C7 F  
 got the Jack- ass Blues Blues

# Wolverine Blues

By John Spikes, Benjamin Spikes &amp; 'Jelly Roll' Morton

Bb Bb F7 F7  
 Wol - - - ver - - - ine, I've been year-ning,  
 Bb Bb F7 F7  
 Wol - - - ver - - - ine, I'm re - turn-ing;  
 Bb7 Bb7 Bb+5 Eb Eb Eb7  
 I'll soon be back with you  
 C7 C7 F7  
 and once more I'll be danc- ing back in Lene- ing,  
 Bb Bb F7 F7  
 Mich - - - i - - - gan, how I miss you

Bb7      Bb    Bb+5      Eb      Eb      Cm      G7  
 Both      night      and      day. \_\_\_\_\_ I've seen 'bout  
 Cm      Bb      Fm      G7      C7  
 all that there is \_\_\_\_\_ to see. I know they're wait-ing back home for me, That's why I've  
 F7      Bb      B      Bb  
 got those Wol- ver-ine Blues. \_\_\_\_\_ Blues. \_\_\_\_\_

## Tin Roof Blues

By New Orleans Rhythm Kings & Walter Melrose

E      E7      E  
 There You'll find the old Tin Roof Ca - fe, Where they play the blues 'till  
 Eb7      Ab7      Ab7      Eb  
 break of day, Fas- cin- at- in' ba- bies hang- ing 'round, Danc- in' to the mean- est  
 C7      F7      Bb7      Eb  
 band in town, Lawd, how they can play the blues  
 Eb      Eb      Eb7      Eb  
 And when that lead- er man starts play- in' low, Folks get up and start to  
 Eb7      Ab7      Ab7      Eb  
 walk it slow Do a lot of move- ments hard to beat, 'Till that old floor- man says  
 C7      F7      Bb7      Eb      Eb  
 move your feet, Lawd, I've got those Tin Roof Blues.

Slowly

By T. Delaney

**C7** **F7**

Jazz me — Come on pro- fess- or and Jazz me — (Jazz me) — You

**Bb7** **Eb**

know I like my dan- cin' both — day and night, — And if I don't get my jazz-in' I

**F7** **Bb7** **C7**

Don't feel right — Now if it's rag- time — please sir will you play it in

**F7** **Eb** **B**

jazz time — (Jazz- time) — Don't want it fast. Don't want it slow

**F7** **C7**

Take your time pro- fess- or play it sweet and low — I've got those

**F** **Bb7** **Eb**

dog - gone, low down, Jazz me (Jazz me) Blues. —

## S - H - I - N - E

By Dabney

**Eb** **F-7** **B-7** **F#°** **F-7** **Bb7** **D-7**

Shine — a - way your blue - sies shine each  
Shine — start with your shoe - sies

**B7** **C-** **C-7** **C-** **F7**

place up make it look — like new shine your face up

**F-7** **Bb7** **F-7** **B-7** **F#°** **F-7** **Bb7**

wear a smile — or two shine your these and those - ies —

**D-7** **B7** **C-** **A°** **F7** **F-** **Bb7**

You'll find that ev - ry thin' will turn out fine Folks will shine up to — ya

**Eb** **C7** **F-7** **C7** **F-7** **Bb7** **Bb+7** **Eb**

Ev - 'ry one will how - dy do — ya You'll make the whole world shine.

# Mississippi Mud

369.

By Cavanaugh & Burris

C A<sup>b</sup>7 C C7 B7 B<sup>b</sup>7

When the sun goes down, the tide goes out. The people gath-er 'round and they

A7 D7 Gdim G7 G7+ C Cdim C Cdim

all be - gin to shout Hey! Hey! Unc - cle Dad, — it's a treat to beat your feet on the

C Cdim C Cdim C Cdim C Cdim C Cdim G7 C

Mis - sis - sip - pi Mud It's a treat to beat your feet on the Mis - sis - sip - pi Mud, What a dance

A<sup>b</sup>7 C C7 B7 B<sup>b</sup>7 A7 Dm A7

do they do! — Lord - y how I'm tell - ing you — They don't need no

Dm Dm A7 Dm

band — They keep time by clap - in' their hands — Just as

F F#dim C A7 D7 G7 C

hap - py as a cow Chew - in' on a cud When the peo - ple beat feet on the Mis - sis - sip - pi Mud.

# Wabash Blues

Moderato

By Ringle & Meinkin

B<sup>b</sup>7 E<sup>b</sup> Gdim

Oh, — those Wa - bash Blues, — I

Can — die light that gleams —

B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>7

know — I got in my dues — A

Haunts — me in my dreams — I'll

A<sup>b</sup> E<sup>b</sup> 1

lone — some soul as I — I

pack — my walk - ing shoes, —

C<sup>b</sup> B<sup>b</sup>

feel — that I could die, —

2 Gdim B<sup>b</sup>7 E<sup>b</sup>

to lose — those Wa - bash Blues. —

370.

**Sugarfoot Stomp**

(DIPPERMOUTH BLUES)

By Joseph (King) Oliver

**INTRO.** C7 F7 Bb 8° Eb- Bb F7 Bb

**VAMP** Bb C7 F7 Bb Eb7

Bb Bb7 Eb7 Eb7 Bb D-7

87 C7 F7 Bb 8° Bb7 Bb C7 F7 Bb7

**CHORUS** Eb Ab7

Ed Bb7 Eb

**Little Rock Getaway**

By Sullivan

Bb D7 8- Bb7 Eb 87

C- 8b7 Bb B° Bb 8-7 C- F7

Bb C-7 Bb Bb7 Eb Bb7 Eb Eb-6 Bb C-

Bb Bb7 **FINE** Eb Bb7 Bb-6 C7

D.C. al Fine



# Big Butter And Egg Man 371.

Musical score for 'Big Butter And Egg Man'. The score is written on five staves. The key signature has one sharp (F#) and the time signature is 4/4. The notes are as follows: Staff 1: F, A-, D-, G7, C7. Staff 2: F, Ab°, G-7, C7. Staff 3: G7, C7, F, C7, F7, Bb. Staff 4: F7, E7, Eb7, D7, G7, C7, F, A-, D-. Staff 5: G7, C7, F, Db7, C7.

# Sweet Georgia Brown

Moderato

By Bernie & Pinkard

Musical score for 'Sweet Georgia Brown'. The score is written on seven staves. The key signature has two sharps (F# and C#) and the time signature is 4/4. The notes are as follows: Staff 1: E7. Staff 2: A7. Staff 3: D7, D7+5. Staff 4: G, D7, D7+5, G, Fm7, B7. Staff 5: B7, Em, B7, Em. Staff 6: B7, G, E7, A7, D7, G, D7, G.

No gal made\_\_\_ has got a shade, On Sweet Geor- gia Brown, \_\_\_  
It's been said\_\_\_ She knocks em dead, When She lands in town, \_\_\_

Two left feet\_\_\_ but oh so neat\_\_\_ has Sweet Geor- gia Brown. \_\_\_  
Since she came\_\_\_ why it's a shame\_\_\_ how she cools 'em down. \_\_\_

They all sigh\_\_\_ and wan- na die\_\_\_ for Sweet Geor- gia Brown\_\_\_ I'll tell you just

why\_\_\_ you know\_\_\_ I don't lie (Spoken ad lib) NOT MUCH!

Fel - lers\_\_\_ she can't get\_\_\_ are fel - ers\_\_\_

she ain't met\_\_\_ Geor- gia claimed her Geor- gia named\_\_\_ her Sweet Geor- gia Brown. \_\_\_

## TIGER RAG

(HOLD THAT TIGER!)

Lyric by  
HARRY DeCOSTA

Music by  
ORIGINAL DIXIELAND JAZZ BAND

Moderately bright

Verse

Upper Bb

Long a - go 'way down in the jun - gle, Some-one got an in - spi -

ra - tion for a tune, And that jin - gle brought from the jun - gle

be - came fa - mous might - y soon. Thrills and chills it

sends thru you! Hot! So hot, it

burns you too! Tho' it's just the growl of the ti - ger,

It was writ - ten in a syn - co - pa - ted way, More and more they

howl for the "Ti - ger", Ev - 'ry - where you go to - day. They're shout - in' :

Chorus

Where's that Ti - ger! Where's that Ti - ger! Where's that

Ti - ger! Where's that Ti - ger! Hold that Ti - ger!

Hold that Ti - ger! Hold that Ti - ger!

Choke him, poke him, kick him and soak him! Where's that Ti - ger?

Where's that Ti - ger? Where, oh where can he be?

Low or High - brow, They all cry now:

"Please play that Ti-ger Rag\_ for me." That Ti - ger!

Chords: Eb6 Edim Bb7 Bb7+ Eb Bb7 Eb Edim Bb Bb7 G7 C9 F7 F7+ Bb Ebm Bb

# JA - DA

Words and Music by  
BOB CARLETON

Moderately, with a beat

Upper

Ja - Da, Ja - Da, Ja - Da, Ja - Da, Jing. Jing.

Jing, Ja - Da, Ja - Da, Ja - Da, Ja - Da, Jing. Jing.

Jing, That's a fun - ny lit - tle bit of mel - o - dy.

It's so sooth - ing and ap - peal - ing to me, It goes Ja - Da,

Ja - Da, Ja - Da, Ja - Da, Jing. Jing. Jing.

Chords: F F7 D7 G9 C7 F C9 C7 F F7 D7 G9 G7-9 C7 Gm7 C7-9 F Abdim C7 F F7 D7 G9 C7 1. F Abdim Gm7 C7 2. F Bb F

374.

## SENSATION

By  
DIXIELAND JAZZ BAND

Moderately

Upper

C

A7

G7

C

A7

1. D G7

2. C Cdim Dm7 G7 C (no chords)

F Eb7 D7

Dm7 Dm7-5 G7

G9

1. C7 F D7 G7 C7

2. F A (no chords)

Bb

F7

Bb

C7

F7

Bb

F7

Bb

1. F7 Bb (no chords)

2. Bb

F Gbmaj7 F F7 Bb

dream. I cry each night my

Bbm F C7 F F7

tears for you, my tears are all in vain. I'll

Bb Am7 D7

hope and I'll pray that may be some-day you'll be

G7 C7 Gm7 C7 Tacet

back in my arms once a-gain. Some-one help me, help me

Gm7 C7 F

please, is the an-swer up a-bove?

Am7 Dm7 Gm7 C7

How can I, how can I tell them This is not a Pup-py

1. F Gbmaj7 F Tacet 2. F Db7 Gbmaj7 Fmaj7

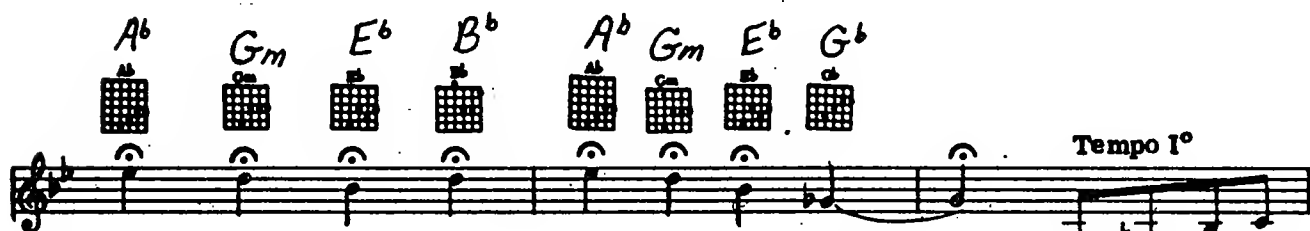
Love. And they called it Pup-py Love.

176.

## DAY DREAMING



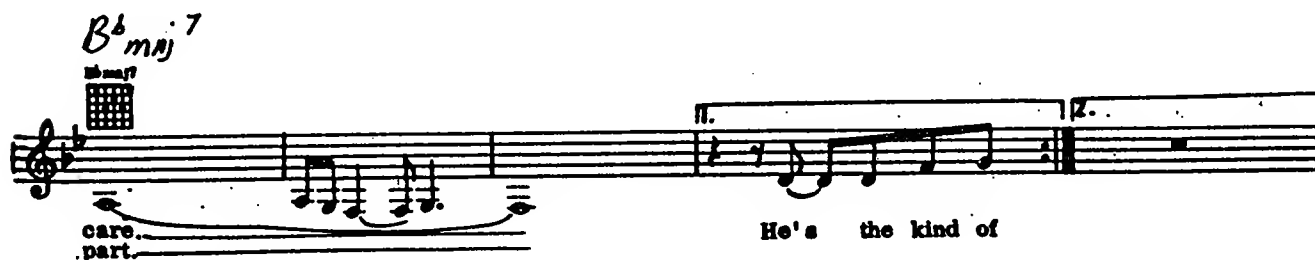
Day dream-in' and I'm think - in' of you Day dream-in' and I'm think-in' of you.  
 Day dream-in' and I'm think - in' of you. Day dream-in' and I'm think-in' of you.



Look at my love blow - ing a - way. He's the kind of



guy that would say "Hey, ba - by let's get a - way, let's go some place, huh." Well, I don't  
 guy that you give your ev - ry-thing, you trust your heart, share all of your love, till death do you



care.  
part.

He's the kind of



I want- a be what he wants - when he wants it and when - ev-er he needs it;

380.

## AT THE JAZZ BAND BALL

Lyric by  
JOHNNY MERCER

Music by  
D. LA ROCCA  
LARRY SHIELDS

Verse Moderate Dixieland tempo

Back when a nick - el would buy one drink of re - spect - a - ble rye,  
One tune was known to a few some steady ha - bit - u - ees too.

1. Pi - an - o play - ers in the honk - y tonks would have to work on the sly.

2. So the word of mouth spread a - round the South ver - y en - tre - nous. Y' bet - ter

Chorus Dig that jazz band ball 'cause it's the fin - est of them all.

Four or five mu - si - cians in a small sa - loon -

in - vent - in' a rag - time tune. They kind - a make up their own brand

with - out a note up on the stand. And they

call it D - I - X - I - E - hy - phen L - A - N - D Land. And they

call it D - I - X - I - E - hy - phen L - A - N - D Land.

Eb Eb Bb7 Bb7 Eb Eb Eb7 Eb  
 I'd rath-er be here, than an-y place I know I'd rath-er  
 Ab9 Ab Ab7 Eb Eb C7 C# dim Bb Fm  
 be here than an-y place I know. It's goin' to take the Sergeant  
 Ebm Bb7 Eb Eb Bb7  
 For to make me go, Goin' to the riv-er, May be, bye and  
 Eb Eb7 Ab9 Ab Ab Ab7 Eb  
 bye Goin' to the riv-er, and there's a rea-son why  
 Eb C7 C# dim Bb Fm Ebm Bb7 Eb  
 Be-cause the riv-ers wet And HEAVE STREETS done gone dry.

## Royal Garden Blues

By Clarence & Spencer Williams

CHORUS  
 Bb Bb7 Bb7  
 Hon, don't you hear that trom-bone moan? Just lis-ten to that sax-o-phone  
 Eb Ebm Bb G7  
 Gee, hear that cla-ri-net and flute Cor-net a-jazz-in' with a mute  
 C7 F7 Bb Ebm Bb Ebm Bb  
 Makes me just throw my-self a-vay When I hear 'em play  
 Bb Bb Bb7  
 That weep-in' mel-an-cho-ly strain Say, but it's sooth-ing to the brain  
 Eb Ebm Bb G7  
 Just wan-na get right up and dance, Don't care I'll take most an-y chance  
 C7 F7 Bb Bb Bb Eb Bb  
 No oth-er blues I'd care to choose But Roy-al Gar-den Blues



376.

## The Lonesome Road

Words by  
GENE AUSTINMusic by  
NATHANIEL SHILKRET*Moderato (with mournful stress)*

Look  
down, look down that lone-some road, Be-fore you trav-el on. Look  
up, look up and seek yo' mak-er 'Fore Gabri-el blows his horn.  
Wear-y to-ten' such a load, Tredg-ing down that  
lone-some road. Look down, look down that lone-some road, Be-  
fore you trav-el on. True  
love, true love, what have I done, That you should treat me  
so? You caus-ed me to walk and talk, like I  
nev-er did be-fore. Wear-y to-ten'  
such a load, Tredg-ing down that lone-some road. Look  
down, look down that lone-some road, Be-fore you trav-el on.

# CLARINET MARMALADE

375.

LARRY SHIELDS  
and H. W. RAGAS

**Moderately bright**  
*Upper*

The musical score is written for a clarinet in the upper register. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The tempo/style is 'Moderately bright'. The first staff has a '3' above it, indicating a triplet. The second staff has a '3' above it, indicating a triplet. The third staff has a '3' above it, indicating a triplet. The fourth staff has a '1.' above it, indicating the first ending. The fifth staff has a '2.' above it, indicating the second ending. The sixth staff has a '3' above it, indicating a triplet. The seventh staff has a '1.' above it, indicating the first ending. The eighth staff has a '2.' above it, indicating the second ending. The ninth staff has a '3' above it, indicating a triplet. The tenth staff has a '3' above it, indicating a triplet. The score includes various chords: F, C+, F, F7, Bb7, Bbm, F, F7, G7, Gm7, Gm7-5, C7, Ddim, C7, C7, Gm7, C7, Gm7, C7, F, A7, D7, G7, C7, F, Fdim, C7, F, Dm, Bb, A7, D7, Gm, C7, Cdim, C7, and D.S. al Fine. The score ends with a double bar line and a repeat sign.

Chords and markings include: F, C+, F, F7, Bb7, Bbm, F, F7, G7, Gm7, Gm7-5, C7, Ddim, C7, C7, Gm7, C7, Gm7, C7, F, A7, D7, G7, C7, F, Fdim, C7, F, Dm, Bb, A7, D7, Gm, C7, Cdim, C7, and D.S. al Fine.